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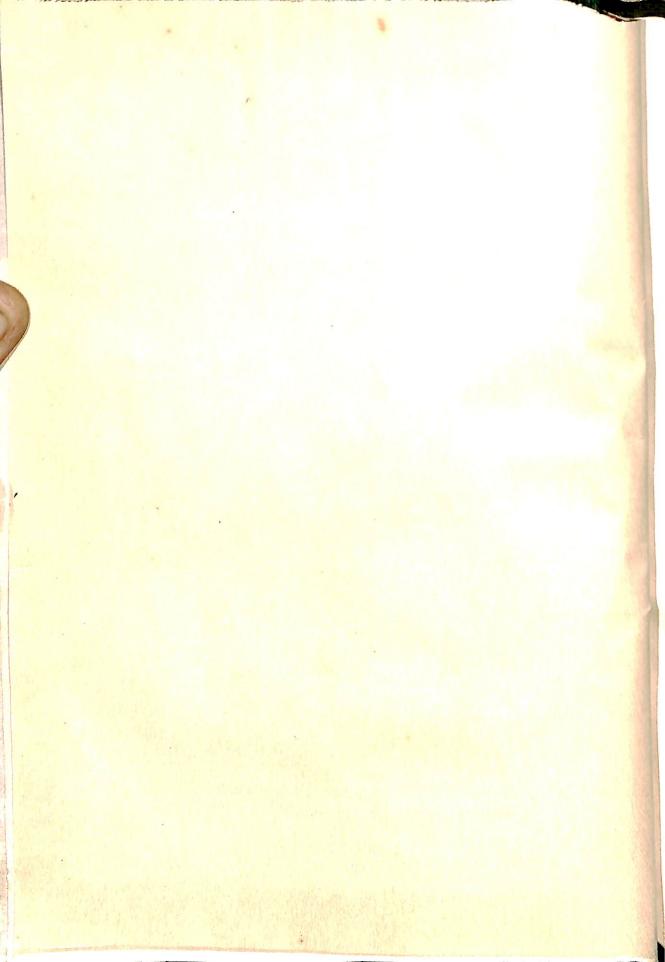
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> VOLUME VI. VYĀKARAŅA MANUSCRIPTS.

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ten in the wake of Pra-	Kāvya-lakṣaṇa (Mad.
tāpa-rudra-yašo-bhūṣaṇa cccxxii	12829) cccxxxii Daša-rūpaka-vivaraņa (Mad.
Nañja's works eeexxii	
Pratāpa-rudra° and Nañja-	12892) cccxxxii Rāma-candra-yašo-bhūṣaṇa
rāja°ecexxiii	Kama-candra-yaso-bhuşana
The story of the model	(Mad. 12950) ecexxxiii
OTHER WORKS ON ALANKĀRA	Lakṣaṇa-dīpikā (Mad.
THE CLEAN THE CAME AND COMMENTS	12951) ecexxxiii
Caladara 1515	Lakṣaṇa-mālikā (Mad.
Alaṅkāra-ratnākara ccexxiv	12953) ecexxxiii
Candra-kārikā cccxxv	Sāhitya-kallolinī (Mad.
Varņa-ratnākara	12994) ccexxxiii
Kāma-samūhacccxxvi	Sāhitya-cinta-maṇi (Mad.
Kāvya-vilāsa , ccexxvii	12965) · · · cccxxxiv
Alankāra-mañjarī cccxxvii	Alankāra-nikasa (Mad.
Short works cccxxvii	12976) ccexxxiv
Kavi-saraņi-dīpikā ceexxviii Sahitya-ratnākara ceexxviii	Works on Rasa ccexxxiv
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LOGUES OF MISS	Conclusion ccexxxvi

INTRODUCTION.

In this volume are described MSS. from 4213 to 4944 with a few additional numbers, divided into four sections:—

- (1) Grammar, 4213 to 4628A.
- (2) Koşa or lexicon from 4629 to 4732A.
- (3) Chandah or metre from 4733 to 4786.
- (4) Alamkāra or rhetoric from 4787 to 4944.

An attempt has been made in the preface to give a history of these four subjects, specially of grammar.



PREFACE.

It is difficult to say definitely whether in the Samhitās of the Vedas, there was much speculation about the formation of words and the analysis of sentences. Passages which are considered to talk of grammatical speculations may be otherwise explained, or, if they speak of grammar in any sense, it is of the most primitive kind.

In the Brāhmanas, however, along with speculations of all sorts, there were undoubtedly speculations on grammar, very primitive, though conscious, efforts. I will give one example from Chandogya Upanisad, which is a part of Chāndogya Brāhmana. There the word 'Udgītha' has been derived as Ud, gī and tha; Sāma from Sā and ama. The derivation is not from roots, but from the syllables constituting the word. Another example I will give from the Samhitopanisad of the Aitareya-Aranyaka. It embodies the speculation of two or three families of Rsis about samhita or union, but the words and forms employed were all later utilised in grammar. It opens with " खयातः संहिताया उपनिषत्। एथिवी पूर्वस्पं, द्योः उत्तररूपं, वायुः संहिता, इति भग्छकेय वाक् पूर्व्वरूपं मनः उत्तररूपं प्राणः संहिता ॥ The words pūrva-rūpam and uttara-rūpam or para-rūpam are still used in the Sanskrit schools at Benares in explaining saṃhitā or sandhi. Pāṇini often says para-rūpaekā-dešah or pūrva-rūpa-ekā-dešah that is, the pūrva-rūpa and the para-rūpa combined sometimes leave the purvarūpa alone or the para-rūpa alone.

Proceeding a little further, the Samhitopanisad says अध खल्वाज्ञिनिर्भुजवल्लाः। पूर्वमचारं पूर्वस्पमुत्तरमूत्तररूपं योवनाणः पूर्वस्पो-त्तररूपे अन्तरेण सा संस्तिति॥ The last letter of the first word

is called purva-rupa and the first letter of the second word is called uttara-rūpa and the space between these two is This is purely grammatical sandhi. The word samhitā. nirbhuja-vaktra means those whose mouths utter samhita or sandhi. This is very simple but the dwarfish Māṇḍukeya (a ṛṣi) says, that is all right. The last letter of the first word is pūrva-rūpa and the first letter of the second word is uttara-rupa and the space between these two by which sandhi is produced, pitches are determined and the time is divided, is samhitā. The former opinion gives the name of samhitā to the space only but the latter says, no, the space is not sandhi, it is the change of pitch and the change of time that is sandhi. This is an advance on the theory of the nirbhuja-vaktra. In the same brāhmaņa or paragraph another advance is proposed by a third rsi who says that the equation of the pitches (साम) is sandhi.

Thus after defining sandhi the work proceed to give the secret of speech. Consonants are pṛthivī, the sibilants are atmosphere and vowels are heaven. The consonants are fire, sibilants are air and vowels are the sun. Consonants are Rg-veda the sibilants are Yajur-veda and the vowels are Sāma-veda. The consonants are the eyes, sibilants the ears and the vowels the mind. The consonants are prāṇa, sibilants are apāna and vowels are vyāna. This human body is a divine lyre just as there is a lyre among men. Just as a human lyre, it has a head, it has a belly, it has a tongue and the strings are its fingers. Both the lyres have their consonants, their sibilants and their vowels and both are covered with a skin full of wool.

All this shows that the alphabet was in the making when this work was composed. It treats in the last

paragraph of its second part, of cerebral s and cerebral n. Thus the Samhitopanisad covers the whole field of the letters of the alphabet, the change of dental s and n into cerebral s and n and of the changes which letters undergo when they come together, i.e., it covers the whole field of the Vedānga Šiksā, which has ceased to be a separate subject of study since the advent of Pāṇini who has included it in his grammar. So it may be taken for granted that the Samhitopaniṣad represents an early speculation in grammar.

I have hitherto, spoken only of the Samhitopaniṣad of the Aitareya School. The Kauṣītakī Brāhmaṇa has a Samhitopaniṣad. But it is much shorter. But the Samhitopaniṣad of the Taittirīya Āraṇyaka is more systematic. It speaks of Siksā first as consisting of letters, vowels, time in pronunciation, the effort, the equilibrium of pitches and saṃhitā and then goes on with the Saṃhitopaniṣad, drawing similes from the phenomena of nature, from the human body, and so on. There is a Saṃhitopaniṣad of the Sāma-veda (see our Catal-1312). The Catalogue of the Adyar Library says that there is a Saṃhitopaniṣad for every veda. It deals with sandhi.

So far for the Siksā section of grammar, for other sections there were numbers of vedic indices from which the grammarians derived their materials. It is a well known fact that at the close of the vedic period, Indian scholars became veteran writers of indices or Anukramaņis. They had Ŗṣi.-Arukramaṇis, Chandonukramaṇis and Devatānukramaṇis; Sūktānukramaṇis, Anuvākānukramaṇis and other Anukramaṇis. But there are other Anukramaṇis too. These are (1) indices of words occurring in the whole

of the Rg-veda ending in visarga called samānas, (2) ending in n, (3) expanding in ay, āv, āy, av, or in a and ā, and (4) and simple non-compound words (see our Catal. 287).

The Pada-pāṭha and Krama-pātha afforded opportunities to observe variations in pitch, in pronunciation and in sandhi. These have been fully utilised in works like the Upa-lekha sūtra. The pada-gāḍha is a long register of vedic irregularities or peculiarities.

Our Catalogue Nos. 487 and 488 contain indices of words which drop the visarga after ā in the Black Yayurveda, indices of vilanghyas i.e., of cases in which e and ai are modified in sandhi. There are lists of words ending in n and t. There are works like Avarna and Avarni. There are also works in which the stress sounds in the Taittirīya Saṃhitā are registered.

Gāṇī, our number 256, registers words ending in visarga, words ending in vowels, words which are not joined in sandhi, words which do not change their nakāra and words which change ye into ya. It is divided into 65 sections recording lists of sixty five such changes in the Sākala Saṃhitā of the Rg-veda.

"How useful these lists were to the subsequent writers of Prāti-šākhyas and grammars may be seen from the fact that one of the lists in the Gāṇī has been turned into a sūtra in page 53 of the Saunaka's Rķ-prāti-šākhya in the Chaukhamba series."

From the above it will be apparent how the brahmins in ancient times were anxious to preserve the

purity of the text of the Vedas by drawing up lists of instances of the peculiarities of Vaidika expressions. A glance at the sections of our Catal. Vol. II on the subsidiary treatises of the various Vedas will give more examples of such lists. It would show how inveterate the habit of ancient rsis and Munis was to prepare anukramanis of various sorts. That these anukramanis were useful, goes without saying. Pānini and his predecessors fully utilized them. The Dhātu-pāṭhas and specially the Gaņa-pāthas owe their origin to these Anukramaņis. Even the sūtras are indebted to them. The Gana-patha and the Dhātu-pātha as we find them in Pānini, are not the work of one man and even of one generation. pāthas were being accumulated for generations, and Pāṇini may have given a finish to them. But still he left many of them open to fresh additions calling them Akrti-ganas.

Pāṇini had ten predecessors whose opinions he quotes in his sūtras. How much he was indebted to these for his sūtras, for his nomenclature, for his alphabetic arrangement, for his algebraic technical terms we do not know. But there are indications in his sūtras, that he was much indebted to his predecessors. For instance, in one place he says, আছ হবি ঘাৰা বাহা, that is, his predecessors used to call the third case-ending singular as আছ and not হা as he does.

The grammarians thought that all words cannot be derived from roots, so they gave rules for the formation of ordinary verbal nouns only, from them. But philologists or Nirukta-kāras thought otherwise. They attempted to derive all sorts of nouns from roots. There is only one grammarian who was a philologist, too; he was \$\bar{S}\ar{a}ka-tayana, the son of rsi, \$\bar{S}akata.\$ He is said to have written the Unādi-sūtras (in five chapters and 748 sūtras) which

Pāṇini did not care to embody in his grammar but left them out by saying, उणादयो बद्धलं, that is, there is a good deal of liberty in the formation of such words.

The first work described in this volume is Nandikešvara-kāšikā, with a commentary. The names of the work and its commentary require an explanation. The Indian alphabet is differently arranged in different schools of grammar, according to the exigencies of its rules. oldest school of grammar called the Aindra School, of which the modern representative is supposed to be Kātantra or Kalāpa takes the alphabet as it is. Pāṇini arranges it into fourteen sūtras. One of Pāṇini's predecessors Sākaṭāyana seems to have arranged it in thirteen sūtras, as its present representative does the same. The Candra School also has thirteen sūtras; later on the illusory letters of the sūtras were dropped one by one, till in the Mugdhabodha we have only three illusory letters in the arrangement of alphabet.

These alphabetic sūtras are called Siva-sūtras especially in the school of Pāṇini, for tradition has it, that he was a favourite of Siva and that he got these fourteen sūtras directly from him. But the god, Siva, is without action and without attributes. His active principle is Nandī, the son of a ṛṣi, named Silāda. Nandī by his austerities rose to be the commander of Siva's followers or Gaṇas and a rival of his son, Gaṇesa. Nandī is often called Nandikesvara.

In the present work Nandikesvara is made to write twenty-six verses, giving the highest spiritual interpretation

¹ Each sūtras has an indicatory consonant which forms no part in the arrangement of the letters of the alphabet. These indicatory letters are generally called 'It's or illusive.'

to the fourteen Šiva-sūtras. This is Nandikešvara-kāšika. Its commentator again is another great favourite of Šiva, named, Upa-manyu, who by his austerities rose to such favour of Šiva, that Kṛṣṇa had to curry favours with him for obtaining a desired boon from Šiva. The commentary is called Nandikešvara-kašikā-tattva-vimarṣiṇī, Catal. 4213A.

The work, however, is a modern one. It deals with such modern theories as the monism of Sankara and his theory of illusion. It also speaks of Tantric values of letters. It was certainly composed after the lexicon of words of one syllable had become popular.

Numbers 4214-4215C contain reading of the sūtras of Pāṇini. The age of Pāṇini is a subject of great controversy. Satya-vrata-sāma-šramī in his Niruktālocana says that Pāṇini wrote before Yāska's Nirukta and his age is 2400 B.C. This is impossible, because the Nirukta's classification of words is four-fold, Nāma, Ākhyāta, Upasarga and Nipāta, while Pāṇini's is two-fold only, Suvanta and Tiñanta. This is an advanced theory and therefore later. Yāska is a philologist while Pāṇini is a grammarian. Goldstücker thought that the sūtras were written at least a thousand years before Christ, when the Brāhmaṇas were, according to his theory, composed. Dr. Belvalker, thinks, that he flourished 700 years before Christ. Bühler thought that he wrote his sutras about 375 B.C. I need not give other theories. Bühler's theory was based on Indian tradition embodied in the Kathā-sarit-sāgara, in which Pānini is said to have had a controversy on grammatical points with Kātyāyana, at the court of Nanda, whose dynasty ruled Magadha from 425 B.C. to 325 B.C. But this tradition may be neglected as given in a story-book.

I have to refer to another Indian tradition discovered in a work entitled Kāvya-mīmāmsā recently published in Gaekwad Sanskrit series. The author of this work, Rāja-šekhara, flourished in the beginning of the 10th century, and gives the tradition thus:

श्रूयते हि पाटिल प्रिचे प्रास्त्रकारपरी द्या अञोपवर्ष-वर्षी इह पाणिनि-पिक्क को इह व्याहिः। इह वरक्चि-पतञ्जली परी द्याति सुपजम्मः॥

This shows that Pāṇini was tested at Pāṭali-putra. This city was founded in the year of Buddha's Nirvāṇa, when Ajāta-šatru was reigning at Rāja-gṛha in Magadha. Ajāta-satru's second successor Udayi transferred the capital from Rāja-gṛha to Pātali-putra and it was only in the capital of Magadha that these great men could be Some of the Puranas state the exact date of the transfer, as the fourth year of Udayi, others are not so exact. The Yuga-purāṇa in the astronomical treatise called the Garga-samhitā, records only two dates as of very great importance in the history of India; one is the accession of Pariksit on the throne of the Pandavas, and the other the transfer of the capital of Magadha from Rāja-gṛha to Pāṭali-putra in the reign of Udadhi, a misreading for Udayī. So the upper limit of Pāṇini's age must be the reign of Udayī, somewhere in the earlier half of the 5th century B.C. or in the beginning of the 6th century, if we accept the Singhalese chronology.

Some people are disposed not to attach the same importance to the tradition recorded by Rāja-šekhara as I do. The reason why I attach so much importance to it is that it is not given in a story book but by a great scholar and by the tutor of emperors who ruled over the greater part of civilised India. Rāja-šekhara gives

this tradition not as an isolated fact, but in connection with Rāja-sabhā or assemblies held by great kings for the reward in literature and science, and he describes how such an assembly is to be held. In connection with such Rāja-sabhās, he speaks of the scholars that were rewarded at Pāṭali-putra and the poets that were rewarded at Ujjayini. It is well known that great kings from remote antiquity used to hold quinquennial assemblies for the purpose of rewarding merit. One such assembly was held by Harşa-vardhana at Prayāga when Hiun-tsang was here. Ašoka's quinquennial assemblies are well known to scholars. The idea was certainly not original with Ašoka. His predecessors the Sišu-nāgas and the Nandas used to hold such assemblies. So the quinquennial assembly was an established institution in India, from very remote antiquity. If the holding of such assemblies is a historical institution, why should not these men be tested and rewarded at Pātali-putra, say, in course of three or four hundred years?

Some people say, that the seven men mentioned by Rāja-šekhara were not contemporaries, so how could they be tested at one place? But, who says that they were contemporaries? Rāja-šekhara certainly does not say so. He has given these seven names in strict chronological order. Upavarṣa, a great name in Indian literature first, then Varsa, the teacher of Pāṇini, then Pāṇini himself, then Piṅgala, the aged teacher of Vindu-sāra's sons; then Vyāḍi who was at least three generations after Pāṇini, as he was a yuvā or young member of Pāṇini's mother's family; then Kātyāyana, who wrote a supplement on Pāṇini's sūtras and quoted Vyāḍi, and last of all, Patañjalī who officiated in the sacrifice of Puṣya-mitra, the founder of the Suṅga dynasty. From 500 to 150 B.C. there would be 70

assemblies held at Pāṭali-putra, there is nothing to prevent these seven great men, appearing in seven of these assemblies and being tested and rewarded.

There is another great historical event in this connection. Every student of history knows that Darius led an expedition against Greece in 490 B.C. and that there was an Indian contingent in his army. So, Western India was conquered some years before 490 A.D. and Taxila, the great seat of learning in India was at the gate of India for Darius coming from the West. During the whole of the long life of Buddha, Taxila was the centre to which people flocked for superior education, and any one, who received his education at Taxila, was regarded throughout India with respect and reverence. When that seat of learning fell into foreign hands, it is no wonder that aspirants of literary fame should seek some other place for gaining their reputation. Under such circumstances Upavarṣa, Varṣa and Pāṇini who all belonged to Taxila and its neighbourhood flocked to the new capital in Eastern India to be tested and rewarded. Others like Pingala, Vyāḍi, Kātyāyana and Patañjali came to subsequent assemblies to be treated in a similar manner either after finishing their education or after writing some strikingly original work.

The residence of the ancestors of Pāṇini was Sālātura, near Attock. His statue was there for a long time as mentioned by Hiuntsang. His scholarship was tested at Pātali-putra, when the Capital of Magadha was transferred there. He and his contemporary scholars were most likely compelled to leave the neighbourhood of Taxila shortly after the conquest of that territory by the Persians. His mother belonged to the family of Dakṣa and Vyāḍi who

was a Dākṣāyaṇa was perhaps three or four generations younger than Pāṇini. The Pañca-tantra says that Pāṇini was devoured by a lion and Kathā-sarit-sāgara says that he had a controversy with Kātyāyana at the court of Nanda. Both these traditions are to be accepted with a grain of salt.

Pāṇini quotes from ten of his predecessors in the grammatical line. They were Literary history of historical persons because their sūtras Pānini. were found quoted in authoritative Their names are Āpišali, Āsvalāyana, Kāsyapa, Gālava, Cakra-varmā Bharadvāja, Sākatāvana and Sphotāvana. Some were writers of Siksā. others of Vyākaraņa. Sākatāyana wrote both Vyākarana and Nirukta. All these made, I believe, full use of the grammatical Anukramanis of the Vedas at their age. these Sākatāyana seems to have been a follower of the Jaina religion. He is called Sākatāvana because his father's name was Šakata. He is called a Šruta-kevali-dešīyācārya and Patañjali says that he was so absorbed in his thoughts that he did not notice a caravan passing by close to him.

Pāṇini's works.

The works that go by the name of Pānini are—

व्यष्टकं गग्रपाठस्व धातुपाठस्तथेव च। लिङ्गानुपासनं प्रिचा पाग्रिनीया व्यमी क्रमात्॥

The word Aṣṭaka here means the grammatical sūtras of Pāṇini divided into eight chapters, each divided into four pādas or quarters. The number of sūtras is 3983. I may refer the reader to my work entitled Magadhan Literature, page 26, for how this figure has been arrived at. In writing all these works, five in number, Pāṇini fully utilized the anukramaṇīs of ancient sages adding to and modifying them according to his own need. As I have

said before the history of these indices would be of the greatest value if they can be found and I am not hopeless yet that much of this literature may yet be recovered.

The grammatical activity of the brahmanas did not end with Pānini. There were many lesser lights before him and after him. The sloka varttikas are not the work of one man. Many have contributed their quota to these We hear of Indra-datta, Vyāgra-bhūti and vārttikas. others flourishing between the time of Pāṇini and Pātañjali. But there were many big lights, one of them was Vyādi, a descendant of Pāṇini's maternal uncle in the fourth generation, that is, in the third generation from Panini. our Catalogue there is a short work attributed to him. is Pari-bhāṣā-pāṭha (Catal. No. 4337). But the great work of Vyādi was his Samgraha in 1,00,000 šlokas and with 14,000 points. Bhartt-hari says that the Maha-Bhaiya was written after the Sangraha had "set." But fragments of it seem to have lasted many centuries, as Jayāditya and Kaiyyata seem to quote from it. Pātañjali was a great admirer of the work. Kātyāyana attributes a few of his Vārttikas to Vyāḍi. Even Padma-nābha in the fourteenth century quotes Vyāḍi. In the koṣa section of this preface will be found some works by Vyādi.

The whole of the Pari-bhāṣā literature seem to emanate from Vyāḍi (Catal. No. 4337 to 4346). Vyādi seems to have collected the nucleus of the Pari-bhāṣās and subsequent writers have added to them till their number was fixed by the Vṛtti of Sīra-deva. The Pāṇinīya pari-bhāṣā seems to apply to all schools of grammar. The last word on the Pari-bhāṣās have been said by Nāgeša and his pupil Vaidya-nātha Pāya-guṇḍe.

The Vārttika-pāṭha of Kātyāyana is represented in

this catalogue by No. 2416. A comparison of this work with the Vārttika-pāṭha as given by Kāsī-nātha Parava shows that this is a shorter recension of that Vārttika-

pāṭha. The printed text gives a much larger number of Vārttikas than the MS. In the catalogue has been quoted the first section from both the printed text, and the MS. for facility of comparison. The number of vārttikas as given in the appendix of Kāṣī-nātha's edition of Siddhānta-kaumudī is 5032, but he adds 34 more as spoken by Kaiyaṭa and others. These vārttikas criticise the sūtras of Pāṇini. To each sūtra a number of vārttikas is appended. But all the sūtras have not been criticised, the criticisms are confined to only about 1,500 sūtras.

Kātyāyana is said to have been an inhabitant of Kaušāmbī about 30 miles to the west of Allahabad, on the southern bank of the Yamunā, now called Kosam. He belonged to a powerful family, distinguished for writing authoritative works on the Vedas. One Kātyāyana wrote the Sarvānukramaṇī of the Ŗg-veda, another wrote a šrauta-sūtra on the White Yajur-veda. Another a Gṛḥya-sūtra with 18 appendices. But Goldstücker says that our Kātyāyana, the vārttika-kāra, was the author of a Prāti-šākhya of the White Yajur-veda.

The relation between Pāṇini and Kātyāyana is often misunderstood. Some people think that Kātyāyana was a captious and a hostile critic and others think that he was more learned than Pāṇini. But my idea is that, Pāṇini belonged to Western India and Kātyāyana to Eastern India. Pāṇini belonged to the 5th or 6th century B.C. and Kātyāyana was much later. So Pāṇini's sūtras were open to criticism by an Eastern scholar younger by two or three or more generations. The Vājasaneya-

saṃhitā and Brāhmaṇa were recent in Pāṇini's time, and later they developed into sixteen different schools. Pāṇini is not likely to have taken cognizance of this extensive literature of the Vājasaneyins, which Kātyā-yana certainly did. All these facts go to exonerate Kātyā-yana of any feeling of hostility towards Pāṇini and of being a captious critic. But Kātyāyana did not write an independent work as he found it more convenient to append vārttikas, i.e., his criticisms, to certain rules of Pāṇini. Kātyāyana was very respectful to Pāṇini, sometime calling him even "Bhagavān."

I have spoken of the authors of sloka-vārttikas. Indradatta is one mentioned in the Kathā-sarit-sāgara. Saka-vandī is another name given in our Smṛti volume (see Catal. number 3028).

Sanskrit grammar is said to have been settled by three Munis. There is a dictum 'Tri-muni Patañjali's Mahābhāsya. vyākaraṇam.' The three munies are Pāṇini, Kātyāyana and Patañjali. Something has been said above about Pāṇini and Kātyāyana. Patañjali is said to have written the "Great Commentary" or the Mahā-bhāṣya. But commentary on what? Certainly not on the rules of Pāṇini of which only fifteen hundred are criticised both by Kātyāyana and Patañjali. It is not on Kātyāyana's Vārttikas, because the first Vārttika is Siddhē-sabdārthasambandhe while the first sütra dealt with in the Great Commentary is Atha-sabdānu-sāsanam. This may be the first sūtra of Vyādi's Samgraha. Patañjalī is an admirer of that work. In criticising one of the sūtras of Pāṇini (Sūtra II, iii, 66) and the Vārttika II on the same, he says,

भ्रोभना खलु दान्तायग्रेन संग्रहस्य क्रतिः।

and here Dākṣāyaṇa means Vyāḍi.

The first section of the Mahā-bhāṣya deals with subjects which are absolutely excluded by Pāṇini and Kātyāyana from grammar. The second section deals with the Siva-sūtras, which are not the sūtras of Pāṇini. It is from the third section that Pāṇini's sūtras begin. What is the source of the 'Great Commentary' for these two sections. Most probably Vyāḍi, who wrote an extensive work measured in hundred thousand s̄lokas and which Bharttṛ-hari says contains fourteen thousand points.

Patanjali's mother's name was Gonika. He is often called Gonikā-putra. He belonged Personal history of to Gonarda, which Varāha-mihira's Patanjali. Brhad-Samhitā places along with Cedi and Kukura in one instance, and along Dasapura and Kerala, in another. He seems to have been familiar with Ujjayinī and Māhişmatī. He often says, setting out from Ujjayinī at sun-rise one could go to the other at sun-set. also familiar with Pāṭali-putra, where he came to officiate in one of the great sacrifices held by Pusya-mitra, perhaps a horse-sacrifice, and settled in its vicinity. Reading through the Mahā-bhāṣya one is struck with Patañjali's familiarity with Pāṭali-putra, its walls, its palaces, roads emanating from it to distant cities, and even with the guides who used to 'teach' Pāṭali-putra. In fact in my Magadhan literature, I have said that, he was full of Pāṭali-putra. also familiar with Vātsāyanas and Gārgāyaṇas of whom the former we know from Harṣa-carita, were settled at Prītikūṭa in the hermitage of Cyavana twenty-five miles south west of Patna near the Sona, from remote antiquity. Patañjali says that he resided with his students for a time at Kāsmīra where he ate rice.

He says that he officiated at a sacrifice of Puşya-mitra.

He also says that in his time the Greeks beseiged the Mādhyamikas and Sāketa but he did not see it. It is well known that Puṣyamitra dethroned the last representative of the Mauryadynasty at Pāṭāli-putra and assumed supreme power though under the humble name of Senā-pati. It is also well known that he performed the horse-sacrifice twice. It is also known that Puṣya-mitra fought with the Greeks and defeated them in a great battle. Puṣya-mitra's date, therefore, is well known. It is about 180 B.C. and he reigned for 36 years. So the literary activity of Patañjali will fall between 200 and 150 B.C.

The state of language in Pāṇini's time was not a very complicated one. The literary language age was all Brāhmaṇic and what Pāṇini calls Bhāṣā. He has about 1600 rules out of, say, 4000 for the

obsolete or the obsolescent language of the Vedas. separate rules for rks., yajus, mantras, brāhmaņas and the general vaidika language or chandasa. He had not to guard the language against the inroad of vernaculars. though the vernaculars were getting pretty strong for a century or two before him. Sisu-naga is said to have prohibited the use of Ta, tha, da dha, na sa, sa at the court of That shows he was a vernacularist. The liter-Magadha. ary language at the time of Pāṇini, however, was not much afraid of the inroad of the vernaculars. But in Patañjali's time the case was the reverse of it. The preachings of the Buddhist and Jaina monks had given a literary character to many of the vernaculars, and there was the mixed language in which the books of the Mahā-sānghikas were written. Asoka and his successors issued their edicts in the vernaculars of the provinces.

Patañjali had to guard the Brâhmanic language from contamination with these. In the The Asoka inscriptions. very opening of his Great Commentary, he speaks of the pure word "go" being changed into "gāvi," "goni," etc., but that they are all wrong while "go" is the only correct form. But a keen observer like Patañjali did not fail to perceive that the vernaculars will gather strength and popularity. He therefore confined himself to the language of the Sistas, that is, of brahmins living in Āryā-vartta, that is, practically the Madhya-deša of Manu, who were wealthy enough to have a store of grains for a year, who were experts at least in one of the branches of knowledge of the brahmins; who were disinterested and not avaricious. He made his grammatical rules for this class of men, and he often appeals to their usage. He made his rules for a highly cultured class of brah-Their number, however, dwindled century by century and at last in the 7th century Sanskrit ceased to be a spoken language. Sanskrit grammar in subsequent centuries dropped the pitches of pronunciation altogether and Sanskrit became a purely dead language.

The services of Patanjali as a grammarian are simply invaluable. But his Great Commentary is a store-house of information about ancient India, in all matters social, political, literary, scientific, philosophical and so on. But in this preface I am concerned only with grammar.

Patañjali is said to have consulted the Cūrni-Vṛtti on Pāṇini, a Vṛtti written long before Kāsikā. It is sometimes called Cunni-bhaṭṭi-vṛtti or Culli-vṛtti. Nirtura is said to have been another vṛtti-kāra, (see preface to Nyāsa by Babu Srīsā Candra Cakravartti).

The study of the Mahā-bhāṣya or the Great Commentary with Pāṇini and Kātyāyana was The study of the Mahaa very arduous work and therefore, we bhāsya. often hear that the Mahā-bhāsya disappeared from the field of Sanskrit for many centuries in many places. In Kāsmīra, Abhimanyu is said to have reintroduced the Great Commentary during his reign. Bharttr-hari revived the study of the Great Commentary and Pānini in the 7th Century A.D. In the same century an attempt was made by the Buddhist commentators of Pāninito deduce every grammatical fact from the sutras of Pānini themselves rejecting the Great Commentary altogether. This produced the Buddhist commentaries Kāšikā, the Nyāsa and others. A further attempt was made to restore the Great Commentary at Kāšmīra by Kaiyaṭa, who wrote the Mahā-bhāṣya-pradīpa, but that made the study of the Great Commentary still more arduous. During that time the study of the Great Commentary remained in abeyance, smaller works of the nature of school books came to the fore and satisfied the need of ordinary people. But about the time of the Muhammudan conquest panditas began to have recasts of Pāṇini. The rules were not newly made, but, were differently arranged with omissions of these that are not necessary, for such Sanskrit works as are studied at the time, and at the place of writing these High class sannyāsīs, however, always stuck to recasts. the Astadhyayi and to the Great Commentary.

The Marathas, in the 16th and the 17th centuries, made a vigorous attempt to revive these works, and wrote commentaries on the Great Commentary. The last and the most extensive of these is the Bhāṣya-pradī-podyota. But all their attempts failed and the field all over India, is held by the recasts of Pāṇini and some school books.

The next great name after Patañjali in the matter of explaining the Aştādhyāyī of Pāṇini is Kaiyata. father was Jaiygata. He was most probably, as the name indicates, a Kāšmīrian. Kaiyaṭa's date is not known, but he probably flourished in the tenth century of the Christian era. There is a gap of nearly 1200 years between Patañjali and Kaiyata, yet Kaiyata is a direct follower of Patañjali in the direct line of orthodox school of Pāṇini. The intermediate writers on Pāṇini were mostly Buddhists. They did not much care for Patanjali. Kaiyata has made use of older grammarians, of these two are Apisali and Kāša-krtsna. Āpišali is quoted by Pānini himself and Kāša-kṛtsna is several times mentioned in the Mahā-bhāṣya. As I have said before in the paragraph dealing with Kātyāyana, Kaiyaṭa has quoted 34 more vārttikas than Patañjali. Kaiyaṭa was a pupil of Mahesvara.

Kaiyaṭa has been commented upon by Nāgojī Bhaṭṭa who was a Mahārāṣṭra brahmin and who derived his livelihood from Rāma, a king, or petty Rājā of Ṣṛṅgavera-pura, a few miles north of Allahabad. His father was Ṣiva-Bhaṭṭa and his mother was Satī. He was the pupil of Hari Dīkṣit, the grandson of Bhaṭṭoji Dīkṣita. Nāgojī Bhaṭṭa died at Beneras, so the tradition says, on the day Warren Hastings was beset by a furious mob at Beneras in 1775 A.D. Dr. Belvalkar on the authority of Durgā-prasāda, the learned editor of the Kāvya-mālā, in his introduction to the Rasa-Gaṅgādhara, says that Nāgojī Bhaṭṭa was invited by Sevai Jaya-Siṃha of Jaipore in the year 1714 at his horse-sacrifice. But Nāgojī excused by saying that he has taken a vow not to leave Beneras in his life time.

Anūpa-Siṃha, the Rājā of Bikaneer and one of Aurungjeb's generals, availed of the aid of Nāgojī in

writing a work on Smṛti, the draft of which with interlinear corrections is to be found in the library of the Asiatic Society of Bengal. Nāgojī Bhaṭṭa was a man of great learning and has written commentaries on standard works of various sāstras. His Commentary on Kaiyaṭa's Pradīpa is known as Udyota or light.

Nāgojī had a pupil, named Vaidya-nātha Pāya-guṇḍe, another Mahāraṣtra brahmin of Beneras better known as Bālam-Bhaṭṭa. He commented upon the work of his guru and called it 'Chāyā.' Bālam-Bhaṭṭa, too, was a man of great learning and wrote commentaries on works on Dharma; Poetics and Vyākaraṇa.

Bhaṭṭoji Dīkṣita, whose Siddhānta Kaumudī is the standard work on Pāṇini's school of grammar, wrote a commentary on the Great Commentary. This commentary was entitled the Sabda-kaustubha. Aufrecht says, that this commentary went up to the first pāda of the first adhyāya. Dr. Belvalkar says, "This was left probably incomplete though he must have written as far at least as the fourth āhnika of adhyāya three." But our Catal. No. 4224 has a colophon 'the first āhnika of the first pāda of the fourth chapter.' It is in the course of publication in the Chowkhamba series. It is a voluminous work and Bālam-Bhāṭṭa wrote a commentary on it entitled Prabhā, still more voluminous a work it must be.

It is said, by all authorities that \(\bar{S}\)abda-kaustubha is a commentary on the Aṣṭādhyāyī, but in the colophons of the MSS. of that work in this Catalogue from 4224–4227 the \(\bar{A}\)hnikas are always mentioned. Aṣṭadhyāyī has no division in \(\bar{A}\)hnikas, while the Mahā-bhāṣya has it, therefore, this is a commentary on the Mahā-bhāṣya and not

on the Aştādhyāyī. This is proved by what Bhattoji says in the preamble of the Sabda-kaustubha—प्राणिमापित-भाष्याच्छेः ग्रब्दकौरत्ममुद्धरे। That is, I am picking the jewel of Sabda from the ocean of the Great Commentary spoken by Phani or Patanjali. After completion of that work he wrote 71 Kārikās, commencing with—माणिमावितमाथाब्धेः प्रान्दकौस्तुभ उद्भतः। I have picked up the jewel of Sabda from the ocean of the Great Commentary spoken by Phani or Patañjali. What has been settled there is now being spoken in brief. Thirty-five of these seventy-one kārikās have been commented upon by Vana-mālī Mišra who was a direct disciple of Bhattoji. This tīkā is given in our Catal. No. All the 71, however, were elaborately commented upon by Konda-Bhatta, who was the brother's son of Bhattoji under the title of Vaiyākaraņa-bhuṣaṇa-sāra or simply Bhuṣaṇa which has been printed in Beneras. the Sabda-kaustubha was a commentary not on the Aştādhyāyī but on the Mahā-bhāsya and it was finished by Bhattoii. It has another commentary called Prabhā, Catal. 4228.

The orthodox Brahmanical commentaries on Pāṇini's sūtras have come to an end. The Buddhist commentaries will now be taken up. The Buddhists for a long time did not follow Pāṇini. They began writing in the district dialects, then came the mixed language, and after that, Sanskrit of a sort. Even the best of the Buddhist Sanskrit writers, used expressions which are not sanctioned by Pāṇini. Aāva-ghoša's Buddha-Carita and Saundarānanda written in the first century of the Saka era are instances in point. But, in the seventh century they, too, began to study Pāṇini. But, they did not care for Patañjali. They wanted to depend entirely on the sūtras of Pāṇini and in a less degree on the vārttikas of Kātyāyana. Their best

known commentary is the Kāšīkā in which all the sūtras of Pāṇini have been commented upon, without any omission and in the order in which they appear in the Sūtrapātha. The authors of the work are Javaditva and Both flourished in Kāsmīra and in the 7th Vāmana. century. Belvalkar says "The concurrent testimony of MSS., from all parts of India assigns to Jayaditya the authorship of the first five chapters of it, while the last three belong to Vāmana, who, (Belvalkan p. 36) probably came soon after Jayāditya." Bhaṭṭoji finds difference in the views of these two authors. The orthodox Hindus did not like this new commentary. Māgha in the second canto of Sisu-pāla-vadha speaks disparagingly of this sort of commentary. He compares politics without spasa, i.e., spies, with grammar without paspasā or the nine first āhnikas of the Mahā-bhāṣya. Some think that Vāmana, was a minister of Jayāpīḍa of Kāsmīra and that the King Jayāpīda was Jayāditya himself.

Kielhorn says "The text of the Aṣṭādhyāyī as given in the Kāṣīkā differs, in case of 58 rules, from the text known to Kātyāyana and Patañjali. Ten of these 58 rules are altogether fresh additions, nine are a result of separating (by Yoga-vibhāga) the original 8 sūtras into 17. In nineteen cases new words have been inserted in the original sūtras, while in the rest there are other changes in the wording etcetera of the sūtras." Some of these changes were suggested by Kātyāyana and Patañjali and others were taken from Candra-gomi's grammar. It-siang says that Jayāditya died about 660 A.D.

In the Kāsikā the commentary on Pāṇini's sūtras is preceded by a commentary, short though it is, on the fourteen Siva-sūtras.

Kāšikā had many commentaries, the best of them is by Jinendra-buddhi. The work is called Nyāsa, or Kāšikā-vivaraṇa pañjikā. The Commentator is described as Bodhi-sattva-dešīy-ācāryya, that is, a teacher little less than a Bodhisattva. This stamps him as a Mahā-yānist writer. The word Pañjikā requires an explanation. There are three classes of commentaries, Ṭīkā or laghu-ṭīkā; Vṛhaṭ-ṭīkā; and Pañjikā. The first two terms require no explanation, one is notes and the other, a running commentary, but the third means sarvārtha-bhañjikā, that is, explaining everything arising out of the text. The Nyāsa is written in the same style as the Mahā-bhāṣya and gives us a good deal of contemporary information as the Great Commentary.

Belvalkar says, "As to his date he can not be later than 750 A.D., seeing that he is referred to by Bhāmaha, who says that, a poet should never employ a compound in which a verbal derivative in Tṛc is compounded with a noun in the genitive case and adds that he should not support such usage by the authority of the Nyāsa, which presumably is the same as this work." But this is unconvincing as there were other works entitled Nyāsa before Jinendra-Buddhi-Bāṇa speaks of one.

The work Nyāsa has been printed and published by the Vārendra-Research Society under the editorship of Paṇḍita Śrīša Candra Cakravarttī, Reader, Dacca University. He had a good deal of trouble in collecting the MSS. of this work. A complete MS. was nowhere found. He had to pick up different parts of the work from different places throughout India. He has done a good deal for the Buddhist Commentaries on Pāṇini.

There is another commentary on Kāšikā, called Padamañjarī by Hara-datta, a brāhmaṇa of Southern India

son of Agnikumar. He is said to have been an incarnation of Siva, in a Purāna. Hara-datta is to a great extent indebted to Kaivata so he must come in the 11th century. He is quoted by Mādhavācārya and Malli-nātha. Though a little out of the place here, as I want to finish the Buddhist commentaries on Pāṇini, so I venture to speak something of the Bhāsā-vrtti and its commentaries. One of the commentators says that Laksmana-Sena, the last King of Bengal, wanted to have a Sanskrit grammar without the Vedic archaisms and their phonology and so he employed a Buddhist scholar of great reputation, named Purusottama-Deva, to write such a grammar. This is Bhāṣā-vṛtti. It is Pānini's sūtras without svara and vaidikī. The second pāda of the sixth chapter deals entirely with syara, so the Bhāṣā-vrtti omits it altogether. The Bhāṣā-vrtti was commented upon by a Bengali brahmin, Srsti-dhara-Cakravarti in the 17th century A.D. most probably by the The commentary is rather diffuse and middle of it. wanting in originality, therefore the editor Šrīša Candra did not like to publish it. There is another commentary, by Višva-rūpa called Pañjikā, which is given in No. 4250 of this Catalogue. Visva-rūpa says that, the Bhāsavrtti had many commentaries before him, still he attempts one, because when the parrots and peacocks sing should not the tittibha chirp?

The accessaries to the study of Paṇini are seven altogether. (1) Gaṇa-pāṭha (2) Dhātu-pāṭha (3) Lingānušāsana (4) Sikṣā (5) Uṇādi-sūtras (6) Phiṭ-sūtras (7) Paribhāṣā-sūtras.

(1) Gaṇa-pātha, Gaṇa means a list of words undergoing a common grammatical change. The formation of

Ganas is the direct result of the habit of the ancients in India to write Anukramanis. There is a book in which all these Ganas are put together and it is attributed to Pāṇini. Pāṇini might have edited them to serve his own purpose. But tradition has it that even Sākaṭāyana had a Gaṇa-pātha. The Gaṇas are of two kinds, complete Gaṇas, and Akṛti-gaṇas. In the first, all the words in a Gaṇa is enumerated and, in the second, the enumeration is not exhaustive, only a few leading types are given and the student is left to decide from similar grammatical changes whether a word is to be taken in or not. In the Aṣṭādhyāyī, Pāṇini gives only the first word of a Gaṇa and then the word "ādi". The exhaustive enumeration of words in the Gaņa is left for the Gaṇa-pāṭha. Many people suspect that these Ganas have been tampered with in subsequent centuries. But all agree that, the text as we have it, is settled by Pāṇini. In the Ākṛti-gaṇas the question of tampering does not arise. New words are added by the student from similarity of changes. The Ganas are arranged according to the Aṣṭādhyāyī Sūtra-pāṭha. There are altogether 258 sūtras in which the Ganas occur. Our Catal. No. 4356 and 4356B are abridgments of Gaņa-pāṭha, the former by Rāma-Kṛṣṇa and the latter by Geya-deva who gives only the ganas of nouns.

(2) Every grammarian had to make his own list of verbal roots from the pre-existing indices. Pāṇini's Dhātu-paṭha consists of 1944 roots, plus 20 Ārauta dhātus which have to be picked up from the sūtras of Pāṇini. The works on roots of the school of Pāṇini have many commentaries. Our 4350 is by Kṣīra-svāmī, the Kāsmīrian. It gives the meanings of roots. Numbers 4351 to 53 are by Bhīma-sena and 4354 is by Maitreya-rakṣita, one of the Buddhist commentators

of Pāṇini. It is later than Bhīma-sena. Maitreya flourished according to Śrīsā Babu about 1100 A.D. The greatest work on Sanskrit roots of this school is by the well known Mādhavācāryya. It has been published in the Mysore Sanskrit series. It is of an encyclopedic character. Babu Śrīsa Candra has written a commentary on the Dhātu-Pradīpa by Maitreya in his edition published by Vārendra Research Society.

- (3) Pāṇini's Liṅgānuṣāsana consists of 187 sūtras.

 Unlike modern languages, Sanskrit has a gender for every noun, not necessarily determined by the sex. The Liṅgānuṣāsana gives rules for determining the gender of nouns.
- (4) The Pāṇinīya Sikṣā and its commentaries have been described in the second volume of this Catalogue from 1500 to 1508. This Sikṣā consists of 58 or 59 couplets, but there is a copy of this work, No. 444 of the I.O. Catalogue, which consists of 21 couplets only. Belvalkar says, the Sikṣā bears, on the face of it, the stamp of modernness, notwithstanding the fact, that a verse from it has found its way into the Mahā-bhāṣya. It seems that there was a short work in 21 verses which was ancient and from the pen of Pāṇini, but much has been added in more modern times. (Vide pages 32 and 33 of my Magadhan literature.)

These four are given in an ancient couplet as coming from Pāṇini. The other three seem to be of different authorship. The Unādisūtras are attributed to Sākaṭāyana by Kāsī-nātha Pāṇḍuranga Parava, the Bombay editor of the Siddhānta-Kaumudī dated Sāka 1815. It is in five chapters. There are

authorities both Indian and European for attributing this work either to Pāṇini or to Kātyāyana, but the Great Commentary says,

अव पाणिनिर्युत्पनः।

that is, Pāṇini was not a Vyutpatti-vādī. That is, he did not hold the view that all the words in the Sanskrit language can be derived from Sanskrit roots. So he did not write the Unādi-sūtras but left them out by saying उणाउपो बड्लं। On the other hand Sākaṭāyana held the view that all Sanskrit words are derivable from Sanskrit roots. So I think Kāṣī-nātha is right in attributing the Unādi-sūtras to Sākaṭāyana (vide p. 200 of Parav's Siddhānta Kaumudī Pariṣiṣtāni vide also my Magadhan Literature, pages 33 and 34). There is a commentary on Unādi-sūtras by Ujjvala-datta. It has two recensions. The lithographed edition has ten sections, while Aufrecht speaks of five. Ujjvala-datta is later than Maitreya-rakṣit whom he enumerates as one of his authorities. Some say the Uṇādi Sutras are by Vara-ruci. (See section on Vara-ruci.)

Phit sūtras treat of phonetics. Everybody agrees that these sūtras are the work Phit Sūtras. of Sātanavācārya. The sūtras are divided into 4 chapters and number 87 in all. Max Müller says, that they are pre-Pāninian, but Goldstücker says that they are post-Pāninian. Some of the Indian commentators support Goldstücker. (See Magadhan Literature, p. 34.) It is called Phit-sutra because the first sutra is पिषोडन उदातः। Phis when coupled with other words will be Phit.

The Pāribhāṣās number 134. These are axioms or rules of interpretation. Such rules must exist from the begining of the sūtra litera-

ture. Whereever there are sūtras, there must be rules for the interpretation of the sūtras. The present Paribhāṣā-pāṭha is a collection made, in later times by some unknown author and their usefulness being apparent, they have repeatedly been commented upon. Paribhāṣā existed before Pānini. He made some, Kātyāyana and Patañjali made others, and the unknown author added some. In the present Catalogue there is a Paribhāṣā-pātha attributed to Vvādi. It is called Vyādi-viracita-Pāniniva-paribhāsā, No. The numbers of Paribhāṣā pāṭha are from 4338 to 4337. Its commentaries are treated of from No. 4341 to 4340. The commentaries are by Sira-deva, Nāgojī-Bhatta 4347. and Vaidya-nātha Pāya-guņde.

The philosophy of grammar was never treated of separately before the time of Bharttr-Bhattr-hari's Vākyahari, who died according to It-siang. padīya. in 650 A.D. He is said to have written a commentary, on the Mahā-bhāṣya. Gaṇa-ratna-mahodadhi says, that Bharttr-hari explained only the first three pādas of the Mahā-bhāṣya and Bühler says that, fragments of the commentary are to be found in the Royal Library of Belvalkar says, that the work Berlin, and in the Deccan. has not yet seen the light. We know that in the 17th century Bhaṭṭoji after writing a commentary on the Mahābhāṣya wrote 71 verses, on the philosophy of grammar. Bharttr-hari, thousand years before, seems to have done the same thing, that is, after writing a commentary on the Mahā-bhāṣya, he wrote a short metrical work, on the philosophy of grammar, in three chapters, called the Vākya-padīya. This short work would have no meaning without a commentary on the Mahā-bhāṣya.

The grammarian Bharttr-hari is often identified with

the poet Bharttr-hari, the writer of the three or four Satakas. This is at best very doubtful, for the earliest quotation from the poet Bharttr-hari is by Ksemendra in the 11th century.

The grammarian Bharttṛ-hari laments the corruption of the text of the Mahā-bhāṣya, which, he says, Candrā-cārya re-edited shortly before his time.

Dr. Belvalkar thinks that this Candrācārya and Candra-gomī are one and the same person. This also is extremely doubtful. Candra-gomī, as I will presently show, was an East Bengal man and most probably a Buddhist. But Candrācārya seems to be a Brahmanical writer, and Candra-gomī does not make much use of the Mahā-bhāṣya, though most of his sūtras have been taken from Pāṇini.

The historical informations that we glean from the Vākya-padīya and its commentaries, are these: - Vyādi wrote a work in 100,000 slokas entitled Samgraha, but in course of time people anxious to get a knowledge of grammar in a short time, neglected its study, and so the Patanjali wrote the Great Commentary, work perished. containing the germ of all theories, from the Samgraha. But ordinary people could not study it all. There were grammarians, Vaijī, Saubhava, and Haryyakṣa and others fond of useless controversy who made the work written by that Rsi from the Samgraha, still more difficult. Sastra of Vyakarana was lost to those who wanted to study Patañjali. In course of time that work remained in the Deccan only as a manuscript. Candrācārya, Vasu-rāta and others getting the Sastra from Parvata (the Commentator says, a part of Telingānā), gave currency to it.

author's guru Vasu-rāta, prepared for "us" this short work. The commentator says, that Bharttṛ-hari attributed his work to his guru. Knowledge becomes clear by the help of Sāstra and philosophy. Mere logic can give very little. Without Purāṇa, without Āgama and without the advice of old people knowledge cannot be clear.

The Vākya-padīya should be properly called Varṇa-vākya-padīya, for the first Chapter treats of Varṇa or articulate sound, though it is called Brahma-Kāṇḍa. The second Kāṇḍa treats of Vākya or sentence and the third of Pāda or words. In the first Kāṇḍa are given all the various theories about sound, or rather articulate sound, and the relation of words with their meanings. It quotes extensively from Saṃgraha, which, it declared, had perished. These may be second-hand quotations.

The commentary of the first Kāṇḍa, as printed in the Benares Sanskrit Series, is by Hari-vṛṣabha; the commentary, on the second Kāṇḍa, is by Puṇya-rāja. He says, that Rājānaka Šūra-varmā wrote a commentary on the second Kāṇḍa, by hearing from one, who was extoled by learned men everywhere. Saṣāṅka was perhaps a disciple of sūra-varmā. From Saṣāṅka Pūṇya-rāja got explanations which he has put together in this commentary. The third Kāṇḍa has been printed with the commentary of Helā-rāja, the son of Bhūti-rajā.

There is a work entitled Bhāga-vṛtti. It has not yet been found even in fragments, but it is extensively quoted by Kramadīšvara, Jumara Nandī, Goyī-candra and the Buddhist commentators of Pāṇini. One commentator of the 17th century named Sṛṣṭi-dhara attributes it to Bharttṛ-hari and Babu Srīšacandra Cakra-vartī has tried to

prove that it is by Bharttr-hari, but the facts and arguments he has put forward are absolutely unconvincing (see his preface to the edition of the Nyāsa, page 14 and note 17).

He says "It-siang in a part of his book, makes মর্নুছাই the author of a commentary on দাখিনি.—He calls it "Peina," which is surmised by the Japanese translator (Mr. J. Takakusu) to be the "Veda-vṛtti" or মানুহারি " (17). Says It-siang—"A person who has studied so far as this book, is said to have mastered Grammatical Science." Now this "Pei-na" is probably the মামহানি which is a commentary on the "অহাঘায়ী".

And in note 17 he says, "May not the "Vedā-vṛtti" as well be a corruption of the word भेजरित्त वा भेदरित्त i.e., भागरित ?" Again he says, "स्विधराचार्य the author of the भाषार्य्यविद्यति, a commentary on the भाषार्यत्त by पुरुषोत्तमदेव, remarks in the end of the book—भागरितः भर्तेष्ट्रिणा विर्विता श्रीधरसेननरेन्द्रादिया"।

No reliance can be placed on any historical statements by Sṛṣṭi-dharācārya as he belongs to the 17th Century and to North Bengal. In this very quotation he confounds Bhaṭṭi and Bharttṛ-hari, for Śrīdhara-sena was the patron of Bhaṭṭi, the poet, and not of Bharttṛ-hari, the grammarian.

Our number 4254A is a fragment of an interesting work refuting the opinion of all previous commentators on Pānini and establishing his own. It is by Cakra-pāṇi, the author of Prakriyā-pradīpa and the pupil of Šeṣa Vīreṣvara. We have not got the first leaf, Eggeling (Catal. No. 728.) has it but he missed the name of the author and of the book which are there. The author is Cakra-pāṇi and work is Paramata-khaṇḍana.

AINDRA-GRAMMAR.

It has already been said that there were grammars before Pāṇini and the first place, among these grammars, is given to the Aindra school. Indra is said to have studied grammar with Vrhaspati and there were no rules. pati was the teacher, and Indra was his student. years passed yet they did not go far in their knowledge. So rules were made and a beginning made of the science of language. Sāyana says, in his commentary on the Taittirīya Brāhmaņa, that, before Pāṇini, there was a Srauta Vyākaraņa. He might have meant the Aindra Vyākaraņa. No ancient work of this school has come down to us. The only grammar of this school, that is extant, is the Kātantra or the Kalāpa. It takes the alphabet as it is, and attempts at no Siva-sūtras. Its nomenclature is taken from the ordinary language, and they are not algebrical, like those of Pānini, and the subsequent schools. The Prātišākhyas seem to be the ancient representatives of this school. But they do not count as they are not treatises on grammar.

The Kalāpa Vyākaraṇa had its origin in Southern India in the 1st Century A.D. One of the Kings of the Sāta-vāhana dynasty took a wife from Northern India; she spoke Sanskrit which he did not understand, and often made curious and ludicrous mistakes. At last unable to bear the jeerings of his wife, he made up his mind to study Sanskrit, and asked his Paṇḍita Sarva-varmā to write a treatise on grammar, that would give him a workable knowledge of Sanskrit. Sarva-varmā produced a grammar which in six months gave the king what he wanted. This tradition is given in detail in H.P.R., III, 50. The work is called 'Kātantra' or, a short work. It is in fact a Sanskrit grammar for beginners. How short it was, we have no means

of ascertaining; for being very short many people threw into it rules that were likely to make it more useful. It had no rules for Kṛts or verbal nouns. That chapter was added to it by Kātyāyana. Similarly, sections on Taddhita suffixes were also added. Belvalkar says, "Thus instead of nearly 4000 sūtras of Pāṇini, Sarva-varmā could finish his work in about 855 sūtras or including the Kṛt section, 1400 sūtras only." The Dacca edition says that the number is 842, Eggeling's edition gives the number as 829.

How short Kātantra grammar was, may be inferred from the two chapters (Chs. 203 and 204) in Garudapurāna devoted to it. Pāṇini's name was most probably lost at the time when Garuda-purāna was These chapters were written in the form of an interlocution between Kumāra and Kātyāyana; both the chapters begin with the word Siddha, meaning current and ordinary. Chapter 203 begins with Siddha-sabda-vivekāya and chapter 204, with Siddhodāharaṇāṇi. Chapter 203 treats of conjugation and declension. It simply gives the sūtras of Kātantra made into verses. The Kṛt is treated in one single verse at the end. Chapter 204 gives current examples of sandhi, samāsa and taddhita very briefly though. It gives also similar examples of lingānusāsana and sarvanāma. Most of the examples are found in the Kātantra. In speaking of Kātantra grammar I am referring to the East Bengal recensions of it.

The inference from my study of these two chapters is that Sarva-varmā being a clever teacher for royal pupils taught some topics of grammar by sūtras and others by examples only. Subsequent redactors added rules for which he gave examples only. So originally as the Kātantra came out from the hand of Sarva-varmā, it did not

contain a quarter of the rules, as are now credited to him.

If this be the condition of the Kātantra grammar in Garuḍa-purāṇa, it will be interesting to know when the Garuḍa-purāṇa was written. I have said, under head Garuḍa-purāṇa, in the preface to the Purāṇa volume of this Catalogue, that it was written during the early years of the Gupta supremacy in India. The grammar gradually developed in two recensions, one in Kāsmīra and the other in Eastern Bengal, where they are still current.

In the eighth century a comprehensive Vṛtti commentary was written on the Kātantra, as it then stood, by Durga Siṃha, who is generally regarded as belonging to the Saiva sect. He is put down in the 8th century, because, he is quoted by Hema-candra in the 12th, and he quotes from Candra Vyākaraṇa. But it is not known whether Durga-Siṃha knew the Kāšmīrian recension.

Belvalkar says that, the earliest commentary on Durga Simha's Vṛtti is Kātantra-vistara by Vardhamāna, whose patron was Karṇa-deva (See Preface to my Nepal Catal. p. vii). In the Darbar Library, Nepal, there is a copy of it written in 1533 A.D. Vardhamāna's Vistara has a sub-commentary by Mahāmahopādhyāya Pṛthvīdhara.

Soon after Vardhamāna, came Kātantra-vṛtti-pañjikā by Tri-locana Dāsa (4376 to 4381 of this catalogue). It has been quoted by Vopa-deva in the 13th century and by Viṭṭala, the commentator of the Sārasvata.

Durga Siṃha's Kātantra-vṛtti has a number of commentaries. The first and the most important of which

is by his namesake, Durga Simha, who invokes Buddha in his Mangalācaraņa. This commentary is called Ṭīkā. Then comes the Panjī or Panjikā, by Tri-locana Dāsa, who is quoted by Vopa-deva. The Dacca edition publishes these commentaries in full, and as an appendix adds Kalāpa-candra on the Panjika, by Suṣena Vidyā-bhūṣaṇa, also called Kavi-rāja.

Durga-vākya-prabodha by Kula-candra is a commentary on the Vṛtti by Durga Siṃha. The writer describes himself as the son of Viṣ̄va-mahī-dhara.

Ākhyāta-pañjikā-vyākhyā by Nara-hari aims at setting right, wrong interpretations on the Pañji. (H.P.R., I, 20.)

Kalāpa-pradīpa by Vidyā-sāgara, the son of Mahā-mahopādhyāya Šrikānta Paṇḍita, whose proper name appears to be Puṇḍarīkākṣa, is a commentary on the Ṭīkā. This Vidyā-sāgara has written a commentary on the Bhaṭṭi, the grammatical doctrines of which agree with that of his Pradīpa, no complete and satisfactory MS. of which, however, has yet been found. (H.P.R., I, 50.)

Vara-ruci, is said to have written a commentary on the Kātantra Sūtra, entitled Kātantra-vṛtti. The Vṛtti seems to have undergone a revision in the hands of Yašomāna; but there is a suspicious look about it. The invocation is identical with that of Durga Siṃha, though a comparison shows that this is a different work. (H.P.R., I, 51.)

Hari-rāma wrote a commentary most likely, on Durga Siṃha's Vṛtti. (H.P.R., I, 52.)

Vidyānanda by Vijayānanda, (Catal. No. 4399, Aufrecht in his Catal. vol. II calls it Kātantottara or Siddhānanda) is a commentary on Durga's Vṛtti.

Kātantra, being a very short school book, people wanted to make it a comprehensive work; the standard work of a powerful school. This they accomplished first by writing commentaries; commentaries on commentaries; and even commentaries on the third or fourth remove. Not satisfied with that, people began to write supplements. Of these supplements the most important is by Šrī-pati Datta, who supplemented almost every section of the work, with additional matters. Šrī-pati had a powerful commentator in Gopī-nātha Tarkācārya, son of Ācārya-siṃha Pašupati; who wrote Parišiṣṭa-prabodha (Catal. No. 4387C—4390).

Siva-rāma's Siddhānta-ratnāṅkura is a commentary on Srī-pati's supplement. (Catal. No. 4392.)

Kātantra-candrikā by Rāma-dāsa Cakra-vartti is a commentary on a portion of the supplement of Kātantra. The author acknowledges his obligation to Gopī-nātha specially. Rāma-dāsa consulted later works of many schools. He comes after Vidyā-sāgara. The same Gopī-nātha had a most appreciative commentator in Sankara Sarmā, who in his Kātantra-parišiṣṭa-prabodha-prakāsikā, compares grammar to sugar-cane and logic to the machine which extracts juice from it; and recommends his readers to drink plentifully the juice extracted from grammar by logic.

Srī-pati Datta's supplement (Catal. No. 4385–4387) was further supplemented by Tri-locana, who is to be differentiated from Tri-locana belonged to the Vaidya caste and was the son of Mādhava Dāsa, whose title was Kavīndra. Srī-pati did not

say anything about dhātu and taddhita; Tri-locana supplements that defect and adds some sūtras on samāsa.

Kalāpa-tattva-bodhinī (Catal. No. 4391) in three parts, is a dissertation on various parts of Kātantra by Rāma-candra, the son of Hari-hara, belonging to the family of Kāñjī whose later residence was the village Uttaracaiva and whose ancient residence was Siva-pura-tapāka. Rāma-candra appears to have been a Maithila Brāhmaṇa who invariably mentions the names of two residential villages, one ancient another recent, in giving a description of the family. The three parts of his work treat of sandhi, kāraka and the appendices. The first is an examination of Tri-locana Dāsa's work on sandhi. Here Rāma-candra controverts the explanations of Suṣena Kavi-rāja on the Pañjī. The other two parts are a commentary on the commentary of Gopī-natha Tarkācārya on Sri-pati Datta's commentary.

Kāraka-ratnam is by a Durga Simha who quotes Kavirāja: so he is a different person from the author of the Vṛtti or of the Tīkā.

Ṣaṭ-kārakam by Rabhasa Nandī (Catal. No. 4400 and 4401) is a collection of 14 couplets relating to Kāraka with commentary. It seems to be an ancient work, because the author is quoted by Jumara Nandī.

Dhātu-ghoṣā by Rāma-kānta; Dhātu-mālā by Ṣaṣṭhī-dāsa Višārada, and Dhātu-lakṣaṇam by Danokācārya are works on roots of the Kātantra school of grammar. It is said that Kātantra is current only in East Bengal. It has already been said, that the Maithilas used the book. Ṣaṣṭhī-dāsa

wrote his work at Gopāla-pura, at the junction of the Ganges and the Mahānandā. Manoramā (Catal. No. 4393) is a Vṛtti on roots by Rāma-nātha Šarmā, son of Veda-garbha Tarkācārya, belonging to the Rāyī family, among the Rāḍhīya Brāhmaṇas. The Brāhmaṇas of this family had been for a long time regarded so low that any matrimonial connection with them would reduce a Kulīna or a noble Brāhmaṇa to their rank. Perhaps the author wrote at a time when the family prestige was not so lowered.

A work on conjugation of the Kātantra school goes by Conjugation. the name of Vilvešvara Tarkācārya.

It is well known that the Tamādi 31 sūtras, Rājādi 65

sūtras and Rucādi 67 sūtras, though included in the Kātantra sūtras, are not by Sarva-varmā. Eggeling has published these sūtras in their proper places, the first and the third without a commentary but the second, Rājādi, with a commentary by Ratnešvara Cakra-vartī. In Bengal, the same Rājādi has an anonymous commentary entitled Vṛtti giving examples.

The Rucādi has a commentary in Bengal by Madhu-sūdana.

Rāma-candra Cakra-vartī and Raghu-nandana Siro-maṇi gave the meanings of grammatical terminations, and of verbal roots. Rāma-nātha Cakra-vartī wrote a work on the declensions of nouns.

Kātantra-kaumudī by Gangeša Šarmā attempts to justify various ungrammatical expressions in classical Sanskrit literature according to the rules of Kātantra grammar.

He seems to have been very proud, for he says that, neither Candra-gomī, nor Durga Siṃha, not even Kātyā-yana, knew so much as he did. He had looked into all Sāstras and he was an authority in determining difficult points in Kātantra. His invocation is mysterious; after saluting Siva, he invokes a Dvi-janmā whose fame is known even in the Vedas.

Kalāpa-tattvārṇava by Širo-maṇi is on the five chapters of Kṛt. The author quotes from
Pañjī and says that Kātyāyana taking
the bodily form of Vara-ruci, wrote the Kṛt prakaraṇa
of Kātantra. (Catal. No. 4384.)

Kṛn-mañjarī by Siva-rāma-dāsa Sarman (Catal. No. 4402) is a collection of Kārikās numbering 18 and is commented upon by the author himself. The father's name is Gopī-ramaṇa Cakra-vartī; The work quotes from Srī-pati, Hema-kara, Sundara Kavi-rāja, Yadu-nātha and Kamalā-kara Cakra-vartī.

Uṇādi-vṛtti by Sarva-dhara (Catal No. 4394). It is

well known that the Kātantra school

took the Uṇādi sūtras from the Cāndra

Vyākaraṇa, and adopted them to their own school.

Sāra-nirṇaya, by Ramā-nātha Cakra-vartī, son of Madhu-sūdana Tarka-vāgīša, explains sūtras foreign to Kalāpa, quoted by commentators of the school.

The Kāsmīra recension seems to be much older than

Durga Siṃha's commentary. The Sutrapāṭha there, differs greatly from that
adopted by Durga Siṃha. The Laghu-vṛtti by Chichu

Bhaṭṭa contains many sūtras not known to Durga Siṃha. Eggeling has in his notes pointed out prominently these additional sūtras, in his edition of the Kātantra. The MS. of the Laghu-vṛtti, however, was obtained by him from Burnell who worked in Southern India. Before Durga Siṃha became familiar to the Kāšmīrian Paṇḍitas, they were busy with original commentaries of their own Paṇḍitas. Bhaṭṭa Jagad-dhara wrote a commentary called Vālavodhinī. That commentary was commented upon by Ugrabhūti called Nyāsa. One Ugra-bhūti was the teacher of grammar to Ānanda-pāla, rājā of Kāšmīra, and his book was popularised in that country by liberal donations from the royal pupil, about the end of the 10th century.

Durghaṭa-vṛtti by Saraṇa-deva is another work of this school, composed in the Saka year 1095. Saraṇa-deva seems to have been a Buddhist, as he invokes Sarvajña, which, without any qualifying word, means Buddha. But, the author allowed Sarva-rakṣita to revise the work for the benefit of students. Stein notices the revised edition in his Kāṣmīra Catalogue pages 259 and 260; the same revised edition is also noticed in page 105 of my Nepal Catalogue Volume I. So Ṣaraṇa-deva's work has still to be discovered. In the extract given by Stein, there are certain passages marked "Iti Rakṣita." It seems, revisions are sometimes marked by the revisor's own name. The authors, Ṣaraṇa-deva and Rakṣita, note only durghaṭa or difficult and doubtful points in Kātantra.

Another work of this school comes from Nepal. It is known by various names, Pada-sūryya-prakaraṇa, Pada-sūryya-prakriyā and Padārohaṇa. The author is Sāraṅga Upādhyāya Utsava-kīrti. In the present catalogue there are three MSS., (Nos. 4396-4398) all from Nepal. In the

preamble, the author says, that he has consulted the opinions of Sarva-varmā, Guha and others. This raises a nice point. Hitherto, Kātantra was also called Kaumāra and Kalāpa; but, Sāranga-deva makes Sarva-varmā, the author of Kātantra, and Guha i.e., Kumāra, distinct authors. Is this the grammar, the abstract of which has been found in the Garuda-purāna, in which Sarva-varmā's name is not at all mentioned. The Kaumāra vyākarana is distinct from Kātantra? Sarva-varmā takes the alphabet as current, but Garuda-purāņa takes words and examples also as current. Sarva-varmā gives some technical terms and defines them. Garuda-purāṇa does not make anything of the kind. Sarva-Varmā teaches by Sūtras only; Garuḍa-purāṇa teaches nāma and ākhyāta by sūtras; sandhis, samāsas and other subjects are taught by examples only. The sūtras given in Garuda-purāņa have all been found in Kātantra, and also the examples given there, in Durga-simha-vṛtti. So it may appear that Kātantra and the Kaumāra grammars are not one and the same, and their relation will be an interesting study.

It will be found in the preface to the Lexicon section of this volume that Kāli-dāsa in his Dictionary entitled Nānārtha-šabda-ratna speaks of an ancient school of Sanskrit grammar named after the Sun, and his friend, Nicula, the commentator, adds the names of some other schools. May not the Pada-sūryya-prakriyā be a short work on the pada i.e., the declensions and conjugation of the Sun school of grammar? In that case it seems that there were other schools of grammar now lost altogether.

Thus it will be seen that, from a small beginning this school of grammar rose to be one of the most extensive, and scholarly

systems. Simply from an elementary work on declension and conjugation it rivalled Pāṇini's system with all its accessories. Not content with this, in the past generation, Candra-kānta Tarkālaṅkāra tried to complete it, with a treatise on Vedic grammar and Vedic phonetics entitled Kātantra-chandaḥ-prakriyā. How to develop a school book into a school of grammar has been fully exemplified in the history of the Kalāpa-vyākaraṇa. Moderns do often think this a labour lost. Let a school book be a school book, they think, and let erudite people go to Pāṇini.

Burnell's work entitled the 'Aindra school of Sanskrit grammarians' will always remain an interesting and instructive study for those who care for the history of Sanskrit grammar. It was published in 1875 and even now it has not lost its importance. It has shown that, the Aindra system has been adopted in Tāmil, in Pāli and in other languages of India in making their grammar, and the Prāti-sākhyas on Vedic phonetics all belong to this school. Burnell thinks, that, the grammatical chapters in the Agnipurāṇa also belong to this school. This, I will presently show, is not tenable.

Vopa-deva in his Kavi-kalpa-druma quotes a verse giving the names of eight ancient school of grammar. They are:—

इन्द्रसन्द्रः काण्रस्रत्सापिण्यली भाकटायनः। पाणिन्यमर्जेनेन्द्रा जयन्त्यस्यादिभाब्दिका॥

In this enumeration he makes Candra the second school of sanskrit grammar. The founder of this school is Candragomī, whose birth place was in the Vārendra country or North Bengal, but he lived at Candra-dvīpa, in the Barisal district, where he wrote his grammar. This account of

Candra-gomi is to be found in Pug-Sam-Zom-Zam, a rather late Tibetan authority. His date is to be inferred from the fact that, he mentions the victory of the Guptas over the Huns, as occuring in his time, which he might have seen if he wished; and it is well known that the Huns were defeated by the Guptas in the third quarter of the 5th century; and therefore, Belvalkar has placed him in 470 A.D., which may be accepted as correct if the Vrtti-kāra is the author This was the period when Candra-dvīpa was an important city. It was invaded by Candra-varmā, who was defeated and killed by Samudra-Gupta, and it was also at Candra-dvipa about this time, that the Kaula system of Saivism took its rise. Candra-gomī was a Buddhist and he wrote his work in the interest of his co-religionists. fact from this period Buddhist Sramanas began to write in correct Sanskrit. All Buddhist works before this time were written in what is called Buddhist Sanskrit i.e., ungrammatical Sanskrit. Even the very best of them confounded the participles, in the use 'ktva' and 'yap.'

As Candra wrote in the interest of the Buddhists, he did not treat of the Vaidik grammar and phonetics. For centuries Candra's grammar remained in India, only as a name, till Bühler from Kāsmīra and Professor Bendall from Nepal recovered fragments of it, and I acquired a complete copy of it, from that interesting and ancient country, Nepal. Dr. Bruno Liebich, then brought the whole system from Tibet in translation. He has published the work in original Sanskrit with some accessories.

In a way Candra is an improvement on Pāṇini and the three sages. He has reduced Pāṇini's fourteen Sivasūtras into thirteen; he has modified the system of Pratyāhāras of Pāṇini; he has changed the wording of Pāṇini's

rules and their arrangement; he has thirty-five sūtras more than Pāṇini's. Jayāditya and Vāmana have incorporated these into the Kāšikā, but Kaiyyaṭa has pronounced them as Apāṇineya. The number of sūtras in Candra is 3060 as against 3983 of Pāṇini.

Candra has not put the Samjñās or grammatical technical terms and their definitions in one place but has distributed them over the whole work and they are so few that this grammar is called Asamjña. The arrangement of subjects in his work is suited for scholars and not for beginners.

Chandra-gomī is invariably confounded with Candrā-cārya mentioned in the second kāṇḍa of Vākya-padīya. Candrācārya is mentioned in verse No. 489 in the word चन्नाचार्थोदिभः। The Commentator Puṇya-rāja explains:—

'चन्द्राचार्य्य-वसुरात-ग्रुक्-प्रस्टति'।

Vasu-rāta was the guru of Bharttṛ-hari, the author of This we learn from the summary given, the Vākya-padīya. at the end of the second kāṇḍa, by Puṇya-rāja. In this summary, he says, Vasu-rāta brought the Bhāṣya from Parvata, while the text says Candrācārya and others did it; and among the others the commentator includes Vasu-rāta. So Candrācārya and Vasu-rāta must belong to the same Therefore Belvalkar is not justified in saying generation. "That Candrācārya was two generations before Bharttrhari." He was an elder contemporary; so Candrācārya must come about 600 A.D., while Candra-gomī, if he has written the Vrtti himself, would be placed in about 470 A.D., if not earlier. How much earlier, we cannot say. The arguments, that Malli-natha quotes Candra-gomī about the use of the optional forms, Višrama and 'Višrāma' fails; because we get no sūtra sanctioning the optional form in Candragomi. The optional forms might have the sanction of Candrācārya.

Agṇi-purāṇa, chapters 248 to 258 both inclusive, treat of grammar. In this grammar, the alphabet is not taken as it is current. It takes it in the Siva-sūtra form, so this does not belong to the Aindra school. It treats the greater part of the grammar by examples. But there are more examples in this than are to be found in the Kātantra grammar. The few rules that are given do not belong to Kātantra. In the Taddhita chapter, it derives the word 'Cāndraka' as, one who either knows, or studies the Cāndra grammar. I, therefore, take these eleven chapters of the Agṇi-purāṇa to belong to the Cāndra grammar.

In this catalogue, Cāndra Vyākarana is described in three numbers, 4411 to 4413; the first two are accompanied with Ananda-datta's commentary,* and the third with that of Bhiksu Ratna-mati. But they are so fragmentary that no inference can be drawn from them; so are the descriptions of this Vyākarana in Bendall's Cam. Cat., and in my Liebich gives the Sūtra-pāṭha in six chapters Nepal Cat. divided into four padas each, the Unadi-patha in three chapters, and the Dhātu-pātha. The number of Dhātus mentioned are 1182 and the number of Candra-sutras are 3060 and the number of Unadi-sūtras are 328. The Linganuśāsana and the Gaņa-pāṭha of this school are referred to by authoritative writers of other schools. The Upa-sarga vrtti is found in Tibetan version only, the Varna-sūtra is to be found in a MS. in the Deccan College Collection No. 289 No work on Pari-bhāṣā has yet come down to of 1875-76. These are the accessories of the Candra school of us.

^{*} Eggeling in page 196, line 19, speaks of two other commentators (1) Vimalamati (2) Ratna-Īrī-pāda.

grammar. So, it was a school fully equipped with all the accessories, like the Pāṇini school.

The Cāndra-Vyākaraṇa, at one time, had an extensive circulation in Buddhist India, and with the decadence and fall of Buddhism, it has very nearly disappeared from the soil of India. In Ceylon it was much in use at one time, but, the Bālāvabodha, a school book of this school, has completely ousted other works from Ceylon.

Jinendra is one of the eight schools of grammar mentioned in Kavi-kalpa-druma as ancient. Tradition says, this system of grammar was revealed by Mahā-vira to Indra, therefore, it is known by their joint names. The work was current among the Jainas. In the colophons, however, the work is invariably attributed to Deva-nandī and Deva-nandī is quoted as the author by authoritative works on grammar and lexicon. Deva-nandī has often the title of Pūjya-pāda. In the Nandī-saṃgha-paṭṭāvalī Deva-nandī and Pujya-pāda are one and the same person. It says, Pūjya-pāda was another name of Deva-nandī.

Prof. Pāṭhak, in his paper in the Indian Antiquary, October, 1914, assigns this grammar to the later part of the 5th century A.D. His principle reason is that Kāšīkā seems to betray a knowledge of Jinendra-vyākaraṇa; that it alludes to Iśvar-kṛṣṇa, the author of the Sāṃkhya-kārikās. It alludes to twelve years' cycle of Jupiter, according to the Heliacal rising system, a system which was in vogue at the time of the early Gupta kings. It has two versions, the shorter one, with about 3,000 sūtras, is commented upon by Abhaya-nandī in what is called the Mahā-vṛtti; while the larger version gives about 700 sūtras more and is commented upon by Soma-deva in his Sabdārṇava-candrikā or Laghu-vṛtti composed in 1205. The commentator

was a contemporary of Silhāra king, Bhoja II, and an inhabitant of Ajren in Kolhapore State. But Prof. Pāṭhaka says the longer version is the more ancient one. Abhayanandī's date is probably 750 A.D. So the shorter version had an early and elaborate commentary than the longer one. The arrangement of sūtras in the two versions is widely different and they differ even in nomenclature.

There is a recast of the Jinendra-vyākarana entitled Pañca-vastu. It follows the shorter version.

The Jinendra-vyākaraṇa has a poor history. It never had many followers, and at the present days, it has a few. These come from Indore and Beware.

Jinendra-vyākaraņa seems to be very fond of mono-syl
Mono-syllabic nomenclalabic nomenclature; for Prathamā he

ture. has Va; for Dvitīyā—Ip; Trtīyā—Kā,

Caturthi		Ap	Vṛddhi		Aip
Pancamī	•	${ m Bh}ar{ m a}$	Guṇa		Ep
Şaşţhī		${f T}ar{f a}$	Pragrhya		Di
Saptamī		Īp	Samkhyā		Syi
Samās a		Sa	Şânta, Ņânt	a)	
Dvandva		Dyand	lva Datyanta	}	It
Avyayībhāv	a	Ha	Samkhyā		
Tatpurușa	W.	Şa	Sarvanāma		Sri^2
Vahu-vrīhi		Va	Pratyaya		Tya
Karmadhāra	aya	Ya	Anunāsika		Ń
Dvigu		Ra	Niranunasika	,	Ńа
Upasarga .		Gi	Prâtipadika		m Mrt
Gati		Ti	Akarmaka		
Hrasva		$\operatorname{Pra}^{\scriptscriptstyle 1}$	Dhâtu		Dhi
Dīrgha		$\mathrm{D}_{ar{\mathrm{l}}}$	Guru		Ru
Pluta		Pa	Nipāta		Ni

¹ Perhaps "hra" which in Brāhmī form may be mistaken for "pra."

² In the shorter recension this does not occur; the Sanjā is Sarva-nāma.

The list may be drawn to any length; Jinendra seems to be the predecessor of Vopa-deva in this matter.

Sākaṭāyana was a predecessor of Pāṇini and he held views diametrically opposite to that of Pāṇini in the matter of Uṇādi. He is often referred to in the Mahā-bhāṣya, which gives some legends about his life, too.

A Sākatāyana-vyâkaraņa was printed in Madras, in which Sākaṭāyana is described as Sruta-kevali-deṣīâcārya. Sruta-kevalis are the direct disciples of Tirthamkaras. They became Kevalis or absolutely emancipated by hearing the doctrines directly, from a Tīrthaṃkara. Sākaṭāyana was a Sruta-kevali-deśīya or little less than a Sruta-kevali. So Sākaṭāyana must have been a generation or two younger than the founder of the religion. In my Mgadhan Literature (Pages 29 and 30), I have tried to prove that Sākaṭayana was a Sruta-kevali-desīya not to the last Tīrthamkara, Vardhamāna, but to his predecessor, Pāršvanātha. I have also shown there, that the quotations in Pānini from Sākaṭāyana are to be found in the Sākaṭāyana's work published from Madras. Even Burnell, who tries to show it to be a forgery, and a clumsy forgery too, is constrained to admit "These coincidences prove that our existing treatise is based on the original work."

I think that, as in the Aindra school, the existing treatise is much later than the founder of the school. The Sākaṭāyana grammar may be much later than Sākaṭāy-ána the founder of the school, though in this case the later work goes in his name. The commentary Amogha-vṛtti was written in the reign of Amogha-varṣa the famous Rāṣtra-kūṭa King (A.D. 870–877).

If Sākaṭāyana had been so late as the 9th century, Vopadeva would not have given him a place among the ancients. Vopadeva does not regard Hema-candra or Kramadīšvara as ancient.

"The Sākaṭāyana Sabdānušāšana consists of 4 Adhyāyas of 4 Pādas each, the total number of sutras being 3200" (See Belval. p. 70).

The arrangement of topics is practical as opposed to scientific. Like Jinendra, he does not treat of the Vaidika grammar and its phonetics. He has only 13 Śiśa-sūtras and not 14 like Pāṇini.

As this is a distinct school it has (1) Paribhāṣa-sūtras,

Accessories of Sākaṭāyana's Grammar. (2) Gaṇa-pāṭha in 16 Pādas (3) Dhātu pāṭha, (4) Uṇādi-sūtras in 4 pādas, (5) Lingānušāsana in 70 Āryās. Belvalkar

says, of these none is older than the corresponding Pāṇinīya treatise. This is rather bold. Belvalkar does not admit that the Uṇādi-sutras of the Pāṇini school are not by Pāṇiṇi but by Sākaṭāyana; so the Unadi-sūtras of the Madras Sākaṭāyana have nothing to do with Pāṇini.

Beside Amongha-vṛtti there is another commentary named Cintâmaṇi by Yaśovarmâ, which has many sub-commentaries such as Maṇi-prakāśikā by Ajita-senācârya. Cintāmaṇi-pratipada by Munga-rasa and a Tippani by Samanta-bhadra. It has many recasts too. One is Prakriyâ-saṃgraha by Abhaya-candrâcārya who flourished about 1300 A.D.

Another recast of Sākaṭāyana is the Rūpa-siddhi by Dayā-pāla in the beginning of the 11th century.

Sākaṭāyana was current among the Śvetāmbara Jainas. It met with a powerful rival in Hema-candras' Śabdānuśāsana in Northern India and so it hid itself in obscure libraries of Southern India.

I have said before that \$\bar{S}\aakatayana\$ belonged to \$P\ar\sir\sir\sir\an\alpha\$ n\aakata sect and Jinendra to the Varddhm\aakatana sect. The followers of \$P\ar\sir\sir\sir\an\alpha\$ wore a white garment and those of Varddhaman\aakata wore none. From sixth to the second B.C. the two sects pulled together somehow. But in the latter century there was a split and they resumed there old garments. The fact that the grammar of \$\bar{S}\aakata\sir\an\alpha\$ and was regarded as authoritative by the \$\bar{S}\verta\sir\an\alpha\$ and shows that he belonged to the older times and older sect.

Vopa-deva, at the end of the 13th century, calls eight of the schools of grammar as ancient, but Hema-candra school is not included among these eight, though Hema-candra school is furnished with all the accessories of a grammar school. If, Vopa-deva knew that Sākaṭāyana is not more ancient than Amohgna-vṛtti, he would not have included it among the ancients.

Hema-candra was born in 1088 A.D. at a place called Dhunduka near Ahmedabad. His parents were Banias. His mother saw in a dream that her son would be a great man. When Hema-candra was of five years, in age, Devacandra a Jaina monk asked his mother to make over the child to him, so that he might initiate the boy into a religious life. He studied for twelve years, after which he was made Hema-candra-âcârya or Hema-candra Suri. Shortly after he was made the head of a Gaccha at Anahila-pattan, then ruled by Siddha-rāja Jaya-Siṃha, a power-

ful King and a patron of learning. Hema-caudra often had discussions in the matter of religion with the King who was a devoted Sivait. But after the death of Jaya-simha, his successor Kumâra-pāla became a disciple of Hema-candra. The Jainas were favoured by the King and other religions were persecuted. There is a couplet amongst the Vaiṣṇavas about this time;

उत्प्रज्ञा हिं सिंह स्टिंड कर्णाटके गता। कचित् कचित् महाराष्ट्रे गुर्ज्ये प्रलयं गता॥

This shows that Vaiṣṇavism was stamped out from Gujerat. Purāṇas are also very bitter against Kumāra-pāla's administration, which confiscated the property of the Brāhmaṇas. The conversion of the king into Jainism was represented in a drama, entitled Mahā-rāja-parā-jaya, by a minister to Kumārapala's successor.

The Sabdānuśāsana was written by Hema-candra at the request of Siddha-rāja Jaya-simha. The work is called Siddha-Hema-candrābhidhâna - Svopajña - śabdānu-It joins the name of Siddha-rāja Jaya-simha with that of Hema-candra and declares itself to be It is original Svopajña or original and not borrowed. in this sense that the grammar of the Prâkrta languages was, perhaps included in a Sanskrit grammar. matters, too, in Pratyāhāra, in technical terms, etc. he shows originality. Hema-candra's work was something like an imperial encyclopædia of grammar in which all preceding works on grammar available were consulted and collated. Naturally enough as a Jaina and as a Svetāmvara, he has drawn much on Sākatāyna's Sabdānuśāsana and the Amogha-vṛtti. This he has done not so much in his sūtra-pāṭha, but in the commentary made by himself called the Vrhat-vrtti, which is an encyclopædic work. In fact the accessories of this school of grammar are, as a rule, parts of the Vrhat-vrtti.

Hema-candra's grammar is divided into eight Adhyā-yas of four pādas each. The first six pādas are called prathama-ṣaṭ-pāda; the next four pādas are called madya-ma-pāda and the two together Daša-padī (See catal. No. 4503).

Hema-candra abridged his Vṛhat-vṛtti into what is called the Laghu-vṛtti. Our No. 4504, 4505, and 4506 deal with the Sanskrit portion of the work. The next six numbers 4507–12 deal with the Prâkṛta portion, that is, the 7th and the 8th chapters. In two of these, 4508 and 4511, is given a short history of the Chālukyas of Gujerat from Mûla-rāja to Siddha-rāja Jaya-siṃha. It is said that Jaya-siṃha was very much troubled, with numerous grammatical works, without the study of which a complete knowledge of it, could not be obtained and so he ordered Hema-candra to write the work. Belvalkar is perhaps not very happy in saying that, the Laghu-vṛtti relates to the first seven chapters only of Hema-candra's grammar.

Svopajña-dhātu-pārāyaṇaṃ, No. 4513, gives all roots used in Hema-candra's grammar, with their meanings. The work is by the author himself. It has a commentary by Harṣa-kīrti-súrī entitled Svopajña-dhātu-pāṭha-vivaraṇaṃ. This commentator was much honoured by Māla-deva of Jodhpore in the middle of the 16th century. His guru obtained from Akbar the village of Kṣouma. The previous gurus of his gaccha, called the Nāga-purīya were honoured by Hâmbīra, Rāja of Mewar, Alla-ud-din Khilizi, Feroj Shah and others.

The accessory, Lingānu-śāsana, is represented in this catalogue by 4515 entitled Svopajña-lingānuśāsana-viva-raṇaṃ by Hema-candra and a sub-commentary, Durga-pada-prabodha, by Šrī-vallabhā. The sub-commentary, was composed at Jodhpore in 1605. Hema-candra's Lingānu-śāsana is a metrical treatise based on Šākaṭāyana's work and divided into eight sections.

Guṇa-ratna, a Jaina monk, wrote, at the request of his guru, Deva-sundara, a work entitled Kriyā-ratna-samuccaya, No. 4517, in which he gives the conjugation of important roots in Hema-candra's grammar.

For other accessories such as the Uṇādi-sūtras, Gaṇa-pāṭha, Pari-bhāsa etc., see Belvalkar, page 77. He thinks, "For the most part these treatises are embodied in Hema-candra's Vṛhad-vṛtti, from which they seem to have been subsequently extracted and published in separate forms.

The Vṛhad-vṛtti has a commentary entitled Vṛhad-viṛtti-ḍhuṇḍhikā. Some ascribe it to Sub-Commentaries on Hema-candra's grammar. Hema-candra himself but the colophons of MSS. ascribe it to Dhana-candra, Nanda-sundara and Jina-sâgara. The Þhuṇḍhikā on the Prâkṛta chapters, is the work of Udâya-saubhâgya of the Laghu-tapā-gaccha written in 1533 A.D. Udaya-candra and his pupil Devendra-sūri have also written a Nyāsa on the Vṛhad-vṛtti. The gūru's work was comprehensive while his pupil's work is rather an abridgment. But the comprehensive work has not yet been found.

Sabda-mahārṇava-nyāsa is an anonymous commentary on the Vṛhad-vṛtti (see Belval., page 78).

The 17th century saw many digests on Hema-candra's work. In 1652 A.D., Vinaya-vijaya-gaṇi wrote a manual called Haima-laghu-prakriyâ. He wrote a commentary on his own work, twenty-five years later. In 1669, another manual was written entitled Haima-Kaumudī by Megha-vijaya. This work is said to be the model of Siddhânta-Kaumudī. But, that is impossible, because Bhaṭṭoji-dīkṣita, the author of Siddhānta-Kaumudī, flourished in the latter half of the 16th century. He was the pupil of Saṃkara-Bhaṭṭa, who died in the early years of the 17th century and the commentator of Vārāṇasī-darpaṇa in 1642 declares that he received his knowledge of Sanskirt grammar from Bhaṭṭoji and his son Rāmāṣrama.

The roots of this school of grammar were alphabetically arranged by Pūnya-sundara-gaṇi.

The Lingānuśāsana of Hema-candra was commented upon by Šrī-Vallabha

Vacanācārya, in 1605 A.D. at Jodhpore. The Pari-bhāṣās to the number of 140, were put together by Hema-haṃsa-vijaya-gaṇi who also wrote a commentary on them in 1457 at Ahmedabad. Works on conjugation and declension according to Hema-candra's grammar were written so far

The small community of Jainas had three schools of grammar, Jinendra, Śākaṭāyana and Hema-candra, and so their circulation was limited. But still there was another grammar written by a contemporary and co-religionist of Hema-candra. This was Malaya-giri, who wrote a Ṣabdānu-sāsana with a commentary.

back as the 13th and 14th centuries.

The Samksipta-sāra
School.

The Saṃkṣipta-sāra had four stages of development before it became a complete school:—

- I. The sūtras of Kramadīšvara.
- II. The commentary called Rasavatī.
- III. Its revision by Jumara Nandi.
- IV. Goyī-candra's Vivaraņa commentary.

Kramadīsvara has a high sounding title, Vādīndracakra-cūdāmaņi or the 'crest jewel of the circle of controversialists.' The title of Vādīndra or Vādīrāt was very common from tenth to the thirteenth century. The Buddhist Mañjū-srī had a title Vādirāţ. Belvalkar savs that Jaya Simha II, the Chālukya emperor, had a title Vādirāţ. In the 13th century Ānanda-giri, the commentator of Samkara-bhāṣya was a Vādīndra. Kramadīṣyara got this title from the Saivas. He wrote the sūtras. Kṛt-ṣeṣa uṇādi-pāda does not seem to be his work. seems to be the work of either the author of the Vrtti or of Jumara Nandī, the revisor of it. The sūtras of the appendix of the taddhita section are by Goyi-candra. Kramadīsvara in the Sanskrit portion of his work follows the arrangement of grammatical subjects by Bhartr-hari, who divides his work Vākya-padīya in three kāndas. Brahma-kāṇḍa which treats of articulate sound, and philosophy connected with it. The Vākya-kānda, the essence of which is verbs, and the Pada-kanda which treats of nouns. These three kāṇḍas have been split up, by Kramadīšvara into seven pādas, (1) Brahma-kāṇḍa=Sandhi-pāda, (2) Vākya-kāṇḍa=verbs, verbal nouns and other nouns, (3) Pada-kāṇḍa=syntax, declensions and compound words. He does not follow the arrangement of the Aştādhyāyī, for in that arrangement Sandhi comes last of all.

In seven only of his sūtras, he mentions his predecessors, Kātantra and Cāndra. Once he quotes Bhāgavṛtti, Kāraka-pāda, 101, and once again Anu-pada-kāra=Sandhi-pāda, 224.

Kramadīšvara evidently wrote his work in the interest of the Saivas of Central India. His name shows that he was a Saiva and his invocation shows that he was a Saiva. Saivas at this period used the Prākṛtas and vernaculars in their propaganda work. The Bengal Saivas of Candra-dvīpa wrote in the vernacular, traces of which are to be found in later Buddhist works, and the Kāsmīra Saiva works are almost invariably accompanied with some verses in vernacular at the end of each chapter. Kramadīšvara, therefore, found it necessary to give some grammar of the Prākṛtas and the vernaculars. But, as will be stated later on, wicked people dropped it, and so, the eighth pada of his work, has neither the vṛtti of Jumara Nandī nor the commentary by Goyī-candra. The only commentary on this section is by Nārāyaṇa Nyāya-pañcānana. In including a section for the Prakritas and excluding the Vaidika grammar he seems to be the inspirer of Hemacandra, who boasts that, the whole of his work is original or "Svopajña."

The Vṛtti and its revision.

The Vṛtti and its revision.

The Vṛtti and its revision.

The Vṛtti and its revision by Jumara Nandī.

But, the revised vṛtti shows wide acquaintance with Sanskrit literature, its lexicons and its grammar. Kāli-dāsa, Māgha, Bhāravī are of course there, Murāri is there. The works entitled Jānakī-haraṇaṃ, Sapta-kumārikā and Pañcatantra are there. This is in Kāvya literature. Of lexicons, he quotes from Amara-koṣa, Tri-kāṇḍa and Utpala-mālā. In grammar it quotes from Jayāditya, Vāmana, Nyāsa, Anunyāsa, Rakṣita, Bhāga-vṛtti, Dhātu-pārāyaṇa and Bhātta-vārtika, he also quotes kajjata a corruption of Kaiyyaṭa. But, Jumara Nandī does not explain the sūtras, he only gives examples and criticises the grammatical and non-

grammatical expressions in Sanskrit literature. He seems to be very much concerned with the opinions of two previous writers Bābhaṭa and Pašupati, perhaps, his predecessors in the Saṃkṣipta-sāra school. Their names are not found anywhere else.

As regards the age of the school, Colebrooke wants to place it after Vopa-deva in the 13th century. But, this theory is not tenable. Vopa-deva in his chapter on nominal roots, in the Sūtra, 'त्तेः झत्याखाने जिः'। gives the example

चौडिडत् as the correct form, and then says "चौजडित्यों ते"। that is, he does not agree with the form चौजडत्, but in the vitti commentary of Samksipta-sāra, Tinanta-pāda sūtra No. 299, the commentary says "ऊडं चाख्यातवान् चीजडत्,' as the correct form. This shows that Vopa-deva is posterior to the vitti, and therefore much later than the sūtra.

One may think that Kramadīšvara imitated Hemacandra in rejecting the Vaidika grammar and phonetics of Pāṇini and including the Prākṛtas at the end of the grammar. That seems to be very doubtful. Vopa-deva wrote his Mugdha-bodha between 1260 and 1300 A.D. Hema-candra was born in 1088 A.D. and died in 1172 A.D. Can all the three early stages of the development of the Saṃkṣipta-sāra be compressed within a century?

Rāmāvatāra Sarmā speaks of Utpala-mālika as a lexicon. He gives the name of Utpala-mālā quoted by Jumara Nandī, several times but has nothing to say about it. Jumara Nandī is called a Mahārājādhirāja. In his court,

engaged in his service, were men like Umā-pati Datta whom he loved to honour. This is the only piece of historical information that we get from his commentator, Goyī-candra. Goyī-candra says that, in course of time, the sūtras and the commentary became corrupt for the fault of the scribes, and so he—Goyī-candra,—undertakes to write a running commentary on all the sūtras and their comments by Jumara Nandī.

The upper limit of Goyī-candra's age is obtained from the fact that he quotes from Puruṣottama, whom Sarvānanda Vandopādhyāya quotes in his commentary on Amara-koṣa in 1159 A.D. (see Rāmāvatāra-Sarmā's Introduction to Kalpa-dru-koṣa, p. XXII.)

Goyī-candra is called "Autthāsanika," that is, one to whom, when he approaches the court, the king stands up, and offers a seat. Belvalkar seems to be puzzled at this name, and at this custom. The custom still prevails in Rājputanā, but it has lost its Sanskrit name at present. A noble man, who is honoured by the King in this way, is called a Tazimi omrah. Goyī-candra's commentary is known as Ṭīkā or Vivaraṇa-ṭīkā. Goyī-candra seems to have been an expert in Logic, especially to that section of it, which treats of the relation of words in a sentence. His commentary on the chapter on Kārakas is much appreciated in Bengal.

With Goyī-candra ended the original writers on this school of grammar. The later writers are almost all commentators on Goyī-candra's Vivaraṇa-ṭīkā.

Vyākāra-sāra-laharī by Kavi-candra is a commentary on the Sanskrit pādas only. A MS. of this copied in

Saka 1636, is our number 4493. Kavi-candra writes this commentary in the interests of young people. His main object is the collection of the original sūtras of this school. But he begins with the Sanskrit alphabet as is current at present.

Saṃkṣipta-sārīya-prākṛta-pāda-ṭīkā (4494). In L. No. 1594, Rājendra-lāla says, that Goyī-candra did not include the Prākṛta-pāda in his elaborate commentary on the Saṃkṣipta-sāra, and this is the only commentary and the only MS. of it on the Prākṛta portion of Kramadīšvara which has come to his notice after many years of search. This was said in 1878. After its publication, the text of Prākṛta-pāda of this school, published in the Bibliotheca Indica, was withdrawn from circulation, as that text did not agree with this commentary.

As regards the authorship, Rājendra-lāla says, "By Vidyā-vinoda, son of Nārāyaṇa, grandson of Vāṇešvara, and great-grandson of Jaṭā-dhara." But this does not agree with the second verse of the work which says that Nārāyaṇa Vidyā-vinoda was the son of Vāṇešvara who was the son of Jaṭā-dhara, who again was the brother of Chatrī. Chatrī belonged to the Pūrva-grāmī clan of the Rāḍhī-šreṇī Brāhmaṇas of the Vātsya-gotra. But in the colophon of 1594 (L.) Vidyā-vinoda is said to be the author of the commentary on the eighth pāda. But from the commentary on other pādas we know that Nyāya-pañcānana was the son of Vidyā-vinoda and that is perhaps the correct description of the commentator.

Belvalkar says that the eighth chapter dealing with Prākṛtas is a later addition. This is not true; for an authoritative commentator like Nyāya-pañcānana says that Kramadīšvara wrote the Prākṛta-pāda but some wicked people dropped it and he restored it with his commentary (L. 1594)

हातिना यत् हातं कर्मन तिझरक्तं दुरात्मना। इदानीं तत् समुद्रुत्य संचीपेगोचिते सया।

The opinion was that the whole school is later than

The age of the principa! authors of the Saṃkṣiptasāra school. Vopa-deva, but it has been shown that Vopa-deva does not consider द्याज्यत् as a correct form. But Jumara Nandī says it is correct, he is therefore earlier than

The commentator of Jumara Nandī, if the Mugdha-bodha. he had come after Mugdha-bodha, would have resented his But he does nothing of the kind, he simply disapprobation. gives the steps by which the word देश नदत् is formed. the commentator, Goyi-candra, is earlier than Vopa-deva. This is the lower limit of the age of Goyī-candra. The upper limit is fixed by the fact that Goyi-candra quotes from the Bhāsā-vrtti and the Tri-kāṇḍa-šeṣa of Puruṣottama-deva who is quoted by Sarvananda, the commentator of the Amara-kosa in the year 1159 A.D. Purusottama, therefore, may be placed, at the latest, in the first half of the 12th century; and Goyī-candra in the second half of the same century. Goyī-candra says that, in course of time many misreadings have crept in Jumara Nandi's vrtti and Kramadīšvara's sūtras; they are all glaring misreadings and they number about fifty. So much misreading cannot be the work of a day; I would, therefore, venture to place Jumara Nandī at least one hundred years before Goyī-candra, that is, in the 2nd half of the 11th century. If so, Kramadīšvara would go earlier than Jumara Nandī, but later than Bhartr-hari, who died in 650 A.D., and whose arrangements he has followed in framing his sūtras. Kramadīšvara quotes only two of the ancient schools of sūtra-kāras namely, Kātantra, 1st century A.D., and

Candra, 5th century A.D. Goyī-candra again shows that where Pāṇini and these sūtra-kāras disagree in the formation of any word, Kramadīsvara gives the option to both the forms. He also says that, when the Bhasya of Pāṇini differs from its vṛtti, in some instances, Kṛamadīšvara gives the option to both forms or in others supports the Bhāṣya and rejects the vṛtti. That shows that Kramadīšvara, according to Goyī-candra, was thoroughly acquainted with the vrtti of Jayaditya and Vamana, who came a little later than Bhartr-hari in the 7th century A.D. So, Kramadišvara's place would be in later centuries than the seventh. But Goyi-candra also says that Kramadīsvara was acquainted with the sūtras of Vāmana, that is, the rhetorician Vāmana, who in his work on rhetoric gives a chapter on the criticism of good and grammatical style, and his age is supposed to be 850 A.D. That settles the upper limit of Kramadīsvara. The 9th and the 10th centuries were the palmy days of the Saiva cult of the Pāsupatas and others in Central India. Therefore the three great writers of Samksipta-sāra would come between 850 and 1200 A.D.

Against this, there is the fact that Jumara Nandī quotes from Kajjata who is no one else that Kaiyyata and Maitreya Rakṣita. Babu Ārīṣāa-candra Cakravartī says that Kaiyyaṭa flourished in 1050 and Maitreya in 1100 A.D. Let us examine the grounds of his assertion.

The latest authority quoted by Maitreya is Dharma-kīrti's Rūpāvatāra which the Babu puts down in the early part of the eleventh century. But he does not state his grounds. The editor of the Rūpāvatāra says it was written in the 12th century. It is known, however, from Rājendra-Cola's inscriptions that Rūpāvatāra was used as

a part of the curriculum of the educational institutions of that monarch in the first quarter of the eleventh century, see S. Ind. Epigraphy for 1917-1918 pages 30 and 145, App. B. It was only old and well-known works that were included in the curriculum. So Rūpāvatāra was then regarded as old. It could not be a new work belonging to the early eleventh century; it must go earlier.

The date of Maitreya Raksita has been put down by Srīša Babu at 1100 A.D., the latest works Maitreva quotes are Rūpāvatāra and Bhāṣya-tīkā, which Šrīša Babu takes as Bhāsya-pradīpa, on what ground I do not know. Maitreya may go a century earlier if he quotes Rūpāvatāra. But the Babu says that Bhāṣya-pradīpa by Kaiyyata was written about 1050 A.D., because Bhīma-sena, a late commentator of Kavya-prakāsā, 1729 A.D., says that Mammaţa, the author of Kāvya-prakāšā, Ubata, the commentator of Yajur-veda and Kaiyyata, all flourished at Kāšmīra and were related as brothers. This is absurd, Ubata lived at Avantī, his father Vajrața lived at Ānanda-pura in Gujarat. So Mammata cannot be the brother of Ubata and cannot flourish in Kāsmīra with him. If the evidence of the commentator proves untrue in one place, it cannot be taken as true in another, so the theory that Mammata and Kaiyyata are brothers should be given up, and Kaiyyata should be placed in the 10th century. In that case Jumara may quote both from Kaiyyata and Maitreya.

Goyī-candra does not show any acquaintance with Hema-candra (1088-1172). But Hema-candra wrote at Anahila-pāṭana and Goyī-candra, most probably in Orissa.

They were most probably contemporaries and did not know each other. The activities of the followers of this

school after Goyī-candra is confined to western Bengal, where this school is still flourishing, and the later commentators of Goyī-candra all belong to that part of Bengal. They commented either on the whole of Goyī-candra's work, or on different sections of it, and they commented on Goyī-candra alone, and not on any of his predecessors.

The most important commentary written in western Bengal is that by Nārāyaṇa Nyāya-pañcānana, who wrote a commentary on all the seven sections of Sanskrit, as well as, the eighth section on Prakrit not touched by Goyi-candra, Jumara Nandī and others, though he positively says that Kramadīsvara wrote it. Nyāya-pañcānana was a Brāhmaṇa of the Rāḍhīya denomination, that is, one of those descendants of the five Brāhmaṇas brought to Bengal by Rājā Ādisūra who obtained in later centuries, grants of villages from which they derived their surname, in western Bengal. The village obtained by the ancestors of Nārāyaṇa Nyāyapañcānana was Pūrva-grāma. His father was Vāņešvara Vidyā-vinoda, who was learned in Nyāya, Purāṇa, Kāvya, Alamkāra, Vaišesika, Vyākarana, Šruti, Nātaka and Smṛti (I. O. Catal. No. 830). Nyāya-pañcānana's work is called Vyākāra-dīpikā. Nyāya-pañcānana had a student named Vamsī-vadana whose title was Kavi-candra; he was a worshipper of Rāma and the son of Vašiṣṭha and Rāya-mati. His work is generally known as Ţippanī or Vyākaraṇādarṣa. He says, none but Vamšī-vadana can explain properly Kramadīšvara and Pañcānana (I.O. Catal. 823-829).

Another commentator of Goyī-candra is Kešava-deva Tarka-pañcānana Bhaṭṭācārya, whose work is named Durghaṭodghāṭa or removal of difficulties, his object being to remove the misinterpretations on Goyī-candra. His commentary, so far obtained, relates to the Sanskrit portion of the work only.

Another commentary on Goyī-candra is called Kaumudī by Abhi-rāma Vidyālaṃkāra who describes himself as Vandya-ghaṭīya or Banerji settled at Gaya-ghara. The Banerjis so settled were regarded as the highest nobility in Bengal (I.O. Catal. 830–832).

Another commentary on Goyī-candra is jointly by Candra-Sekhara Vidyālaṃkāra and Hari-rāma Vācaspati, entitled Artha-bodhanī (I. O. 833).

Another Banerji of Gaya-ghara whose name does not appear in the work, but whose title was Sarva-vidyālaṃ-kāra Bhaṭṭācāryya, wrote a commentary on Goyī-candra, called, simply Ṭīkā (H.P.R., Vol. I, No. 56).

Another Banerji of Gaya-ghara named Gopāla Cakravartī, a disciple of Vaṃšī-vadana wrote a commentary entitled Sārārtha-dīpikā, on Goyī-candra. Though called a Cakra-vartī he was really a Banerji (H.P.R., Vol. III, 321 and 322).

Another commentary on Saṃkṣipta-sāra entitled Bhāvārtha-dīpikā is by Maheša Pañcānana, son of Vidyār-ṇava (H.P.R., Vol., II, 231).

Even this Saṃkṣipta-sāra or abstract grammar has a Sāra-saṃgraha by Pītāmbara Šarmā. That Sāra-saṃgraha again has a ṭīkā, entitled Sandarbha. The author describes himself as the son of Khullāna, and writes a poem in 9 cantos on the story of the Rāmāyaṇa, entitled Rāmāyaṇa-chātra-vyutpatti. The poem was written in imitation to Bhaṭṭi in order to teach grammar to students (I. O. 846 I and II, and 847).

This school of grammar is rather rich in its treatises on roots. The most important of which is (1) Dhātu-mālā by Jumara Nandī, who says in the preamble, that roots

came out from the mouth of Mahā-deva; but in course of time, they became corrupted and the author simply tries to purify them (H.P.R., Vol. I, 196).

- (2) The next, Dhātu-mālā, is by Maheša. It gives the roots and their meanings, and at the same time their paradigm, but very briefly (H.P.R., Vol. I, 197).
- (3) Rūpa-prakāša by Kullūka-bhaṭṭa who should be differentiated from his namesake the great commentator of Manu, whose residence was at Nandana-vāsī and who settled at Benares. Our Kullūka was ian inhabitant of Višāla. He gives the paradigm of many roots beginning with Kala (H.P.R., Vol. I, 324). Kullūka follows Dhātu-pradīpa by Maitreya.
- (4) Dhātu-ratnāvalī by Rādhā-kṛṣṇa Sarmā was composed in 1764 A.D. The author's father was Srī-hari Smārta, grandfather Sītā-rāma Vidyā-nivāsa and great-grandfather Kāma-deva Bhaṭṭācāryya. The author has collected the materials of his book from Dhātu-pradīpa, Gaṇa-sūtra, and Manoramā of the Kātantra school (I.O. 840). Eggeling says "The author who seems to belong to the Jumara school, professes to have made use chiefly of Maitreya Rakṣita's and Ramā-nātha's works."
- (5) Vasu-dhātu-kārikā is perhaps by one who was surnamed Vasu. It has seventeen mnemonic verses with a commentary. It gives the roots taking Ātmane-pada and Ubhaya-pada (I.O. 841-842).
- (6) Daša-vala-kārikā is by one Daša-vala consisting of 31 mnemonic verses. It aims at giving a register of all roots of the same form in different groups of conjugation.

- Gaṇas or words taking tain only initial words with ādi added the same grammatical to denote words taking the same termination. The most important work on gaṇas of this school is by Nārāyaṇa Nyāya-pañcānana entitled Gaṇa-prakāṣa (I. O. 838). At the end of the work, Nyāya-pañcānana boasts that there is only one Paṇḍita in the whole of the world and there is no other Paṇḍita to explain Jumara, Amara and Bhaṭṭi, on all of which he has written commentaries.
- (2) Gaņa-mārtaņda, a commentary on the Dhātupāṭḥa of the Saṃkṣipta-sāra school is by Nṛ-siṃha Tarka-Whatever the merits of his commentary may pañcānana. be, he seems to be very anxious to flourish his genealogy in He has given a number of verses in describing the work. his ancestors for eleven generations. The genealogy starts from Candī-dāsa, a Mukherji, the commentator of Kāvya-He had many sons of whom Gopi-nātha was one; Gopī-nātha had many sons of whom Mādhava was one; Mādhava had many sons of whom Nayana was one; Nayana had many sons of whom Kumuda was one; Kumuda had two sons of whom Srī-hari was one; Srī-hari had two sons of whom Syāma Vidyā-vāgīša was one. Syāma had many sons of whom Gopāla Sārva-bhauma was one; Gopāla had three sons of whom Kušala Tarka-bhūṣaṇa was one; and his son was the author Nṛ-siṃha Tarka-pañcānana, an inhabitant of Ketu-grāma, four miles to the west of Uddhāraṇa-pura on the Ganges (I. O. Catal. 839). author gives the genealogical details especially of marriage of all his ancestors and himself. He says that Candī-dāsa with whom the genealogy commences was a Vanga-meli, that is, that endogamous group of Rāḍhīya Brāhmaņas which was named Vanga-melī. These groups were settled at

a great assembly near Kālnā, in the year 1482 A.D. Eleven generations after that came the author, so he must have belonged to the 18th century at the latest.

Of other accessories of this school there is a short treatise on Jñāpakāvalī or a group of indicatory sūtras supposed to be contained in the Saṃkṣipta-sāra by Haragovinda Vācaspati (I. O. 837).

Two accessory treatises, one on Uṇādi, to which the indeclinables are added (Vide I. O. 834) and the other an appendix on the taddhita section, (I. O. Catal. No. 835 and 836) have been included in the Calcutta edition published by Veṇī-mādhava Cakra-vartī, at the end of kṛt and taddhita. Their authorship is a matter of difficulty to determine. The appendix with its commentary is by Goyīcandra who in the preamble says—

जुमरनन्दौपरिश्रोधितभागात् परिश्रिष्टमस्ति यत्निञ्चित्। तत्सम्पूर्णं कुरुते गोयौचन्द्रः प्रकीर्णया वृत्त्या॥

Some has interpreted this verse to mean that Jumara Nandī wrote a part of the Parišiṣṭa and Goyī-candra completed it with a commentary. Others again interpret it that Jumara Nandī did not write the Parišiṣṭa at all and the fifth case ending of भागात् will bear both the interpretations. The colophons are rather confused. In the case of Uṇādi and of the indeclinables, Jumara Nandī wrote both the sūtras and the vṛtti.

There are in the Saml	kṣiptasāra—	sūtras.
Sandhi-pāda		 378
Tinanta-pāda		 917
Kṛdanta-pāda		 542
Taddhita-pāda		901
Kāraka-pada		 207
Subanta-pāda	•	 405
Samāsa-pāda	THE RESERVE	507
	Total	3,857

This is very nearly the number of sūtras in Pāṇini, including the Vedic grammar and phonetics. Belvalkar is in one sense, right in calling the name Saṃkṣipta-sāra a misnomer. But I would rather interpret the word in a different way. I would call it an abridgement of the entire grammatical literature previous to Kramadīṣvara, for he has utilised the materials afforded by all the different schools before him.

If again on the 3857 sūtras are added the sūtras on Uṇādi, indeclinables and taddhitā-parišiṣṭa, their number will come up to 4697, a moderately large number.

Vara-ruci's name is connected with the science of gramwar from the earliest times. Kātyāyana is said to be another name of Vararuci. The Uṇādi-sūtras are attributed by some to Vararuci. Other works also are often attributed to Vara-ruci.
In this catalogue there are three MSS. attributed to him,
and in order to bring the hitherto shadowy figure of Vararuci into a solid basis, I have grouped them under a school.

The first work is Prayoga-viveka a practical grammar in twenty-six Kārikās and three paṭalas; the first on kāraka, the second on conjugations and the formation of verbal nouns, and the third on samāsa and taddhita. The work has been published in the Trivendrum Sanskrit Series under the name of Vāra-ruca-Saṃgraha. The editor thinks that Vara-ruci was one of the 'Nine gems' of the Court of Vikramāditya, and the printed work is accompanied with Nārāyaṇa's commentary, entitled Dīpa-prabhā. Our Catalogue, No. 4406, contains an anonymous commentary entitled Prayoga-viveka. The text deals with the general principles of the relation of words in a sentence and the commentary expatiates upon them.

Our 4407, has another anonymous commentary entitled Sambandha-siddhi.

Our 4408 and 4409 are MSS. of the same work, here called Prayoga-mukha. The work declares that there are five Paṭalas, namely Kāraka, Samāsa, Taddhita, Tin-paṭala and Kṛt-paṭala. There is no contradiction involved with 4406, which says that the work is divided in three paṭalas and this in five paṭalas, because in the former, one paṭala includes two subjects in the last two paṭalas.

Our 4410 is also an anonymous commentary on the same Kārikās.

Vara-ruci's Kārikās seem to have been very popular and every locality had a commentary on them. The few MSS. given here are written in Newāri, Maithila, and Devanāgari characters.

The object of my bringing these MSS, together is to indicate that Vara-ruci wrote a grammar and after finishing it, he wrote these twenty-six Kārikās in the same way as Bharttr-hari after finishing his commentary on the Mahā-bhāṣya, wrote his Vākya-padīya or as Bhaṭṭoji-dīksita wrote his seventy-one Kārikās after finishing his Sabda-Kaustubha. But this is only an inference, and this inference is made plausible because different grammarians attribute different sections of grammar to Vara-ruci.

Cāngu-dāsa was a Kāyastha and he was a Bauddha. He

commences his work with an obeisance
to Sugata and to Mañju-ṣrī. His Kārikās are entitled Vaiyākaraṇa-jīvātu. The number of Kārikās is sixty. They deal with the Paribhāṣās and the philo-

sophy of grammar. This is often called Cangu-vrtti and even Cangu-sutra. The commentator on these sutras in 4414 (Copied in Purusottama Ksetra by Vaisnava Raghu-dāsa) says, "why has Cāngu-dāsa made his obeisance to Sugata, leaving aside (the real) God Vișnu"? The fact is that every one makes obeisance to his *Iṣṭa-devatā* just as Pitrāṃkuru says, "I make obeisance to Buddha. All Brāhmaņas are followers of Vișnu, all Kāyathas are followers of sugata, all merchants are the followers of the Sun, Sudras and others follow Siva." On the authority of Tri-kāṇḍa-śeṣa, a lexicon by a Buddhist, the commentator says that Mañju-srī is Sugata. He also says that, the Pāramitā is measured in 16000 ślokas of 32 syllables each. Cāngu-dāsa says that Mañju-śrī suppressed four enemies called Māras and the commentator explains the four Māras as Deva-māra, Rājamāra, Vraja-māra and Manusya-māra. The anonymous commentary is entitled Sūtrānvarthinī.

Our Catalogue No. 4415 makes the text 57 verses. This is a MS. copied at Kāšī, near the Lakṣmī Kuṇḍa by Rāmacandra Purī, a Sannyāsī. But he omits the three Buddhist Mangalācarana verses. The commentary on the 56th Kārikā, gives us the following information. "Candropajnam Sasaka-vyākaraṇam, Vedopakramam dharmaḥ'' meaning that the Sasaka Vyākaraņa was first spoken and written by Candra and Dharma or law issued for the first time from The Cāngu-Kārikās are divided into 6 uddešas, as Vāra-ruca Kārikās are divided into 5 paṭalas,—Sāmānya, Tyādi, Kṛt, Kāraka, Samāsa and Taddhita. As in the case of Vāra-ruca-Kārikās, the Cāngu Kārikās also indicate some grammatical work preceeding it by the same author. Cāngu sūtras are still studied in Orissa, curiously enough, along with Rāma-candra's Prakriyā Kaumudī which is a re cast of Pānini.

The Sārasvata school is based upon 700 sūtras of the simplest kind, said to have been revealed by the 'goddess of Learning' to some unknown author. The sūtras were meant for the purpose of learning the Sanskrit language for ordinary purposes. The Kātantra was originally written for the same purpose, for agriculturists, traders, physicians, recitors of the Vedas and others, who simply wanted to read ordinary books in Sanskrit. But in course of time, the Kātantra with its commentaries, sub-commentaries, accessories, supplements and further supplements, became a vast literature by itself, and ceased to fulfil the purpose for which it was originally meant, and a need arose for a simple Sanskrit grammar and that was supplied by the Sārasvata sūtras.

The origin of both these grammars is lost in obscurity.

One is attributed to Kumāra and the other to Sarasvatī herself. Kātantra took the alphabet as it is, but Sārasvata

accepted the Siva-sūtras without "Its" and in that matter, it is closely allied to Mugdha-bodha. But Mugdha-bodha, has a system of mono-syllabic nomenclature and devotes many sūtras to the explanation of that nomenclature. but Sārasvata avoided these definitions by using ordinary names for them current amongst grammarians. It does not belong to any ancient school and may be very modern. The sūtras were put together either contemporaneously with Mugdha-bodha or after it.

In the early years of the Muhammadan conquest it had

a wide circulation. It was patronised
by some Muhammadan rulers and
many Indian princes. It was current all over India and
not confined to any part of it. It was, of course, ousted

by the recasts of Pāṇini and specially by the Siddhāntakaumudī and its abridgement, the Laghu-kaumudī, from the greater part of Northern India. But still it has a respectable following as the Calcutta Sanskrit Association had to start an examination for this school. How widely diffused its circulation is, even now, may be gathered from the fact, that it is still studied in the schools of Nepal, and about fifty years ago, Dhanañjaya Thākur, the primeminister of Tipperah, published an edition at his own expense. The candidates for the examination in Sārasvata. under the Calcutta Sanskrit Association, come from Bihar, Benares, Malwa, Nagpore and other parts of Northern India; and two or three centuries ago commentaries were written at such distant places as Vidyā-nagara, Andhra and Vārendra countries

It has many commentaries and sub-commentaries but few accessories and no supplements. Of the commentaries, two stand foremost, one called Sārasvataprakriyā and the other Sārasvata-candrikā; both are by Sannyāsīs. The first by Anubhūti-svarūpācārya and the second by Rāma-candrāśrama. The Sannyāsīs seem to have patronized this short work in order to have a working knowledge of Sanskrit for the purpose of reading their sectarian and ritualistic works. Of these two commentators the personal history is absolutely unknown beyond the fact that they were Sannyāsīs. Their date also is unknown.

From obscurity and vague tradition we emerge into solid history with Puñja-rāja, a Ērī
Sub-commentary by mālī Brāhmaṇa, who hailed from Ērīmāla now called Bhinmāla in Marwar, the home of the Śrīmalī Brāhmaṇas. The poet Māgha was

an early representative of this denomination of Brāhmaṇas. Punja-rāja was a minister of Giasuddin Khiliji of Malwa, who in his old age was poisoned by his son Nasiruddin. Punja-rāja was a good administrator. Besides this commentary, he wrote two works on rhetoric. He gives us the information that, the sūtras cannot be new, because, his Guru Nāgendra Purī said that Sarasvatī revealed the sūtras to Anubhūti.

Both Hindu and Jaina Sannyāsīs wrote sub-commen-Of these Candrataries on Sārasvata. Sannyāsi sub-commenkīrti, the Jaina commentator, was taries. patronised by Salim Shah, the son of Sher Shah of Delhi. He belonged to the Vrhad-gaccha of The Hindu Sannyāsī, who wrote another subcommentary is Amṛta-bhāratī. He wrote his Subodhinī at Purusottama-kṣetra. He attributed the Sārasvata sūtras to one Narendra, and in this attribution he is supported by Ksemendra, another sub-commentator, who is criticised by Jāgamātha the author of Sāra-pradīpikā and severely by Bhāṭṭa-Dhanesvara. The latter has named his commentary as Kṣemendra-ṭīppana-khaṇḍana. Belvalkara has given a long list of commentators of the Sārasvata-prakriyā in pages 96-102.

The other commentator as I have stated before, is

Rāmacandrāšrama. His work is commented upon by Lokeśa-kara, the son of Kṣemaṅkara and the grandson of Rāma-kara. He hailed from Vidyā-nagara, and wrote his commentary entitled Tatva-dīpikā in 1683.

A third independent commentary on the Sārasvata grammar was written in 1614 or 1612 in the reign of

Jehangir by Tarka-tilaka Bhaṭṭācāryya who points out many interpolations in Anubhūti-svarūpa's work. Raghunātha, a pupil of Bhaṭṭoji-dikṣita, a Nāgara-Brāhmaṇa wrote a commentary entitled Laghu-bhāṣya in imitation of the Mahā-bhāṣya.

Of the accessories of the Sārasvata there is a Dhātu
Accessories.

pāṭha by Harṣa-kīrtī, the pupil of
Candra-kīrti about 1560 A.D. Though
Sārasvata is the smallest of grammars yet there are abridgements of it. (1) Laghu-siddhānta-candrikā by Rāmacandrāśrama. (2) Laghu-sārasvata by Kalyāna-sarasvatī.

Apart from the tradition that the sūtras were revealed to Anubhūti-svarūpa, we see that one Narendra is the author of the sūtras. He is mentioned as the author in I.O. Catalogue 793 where he is called Parama-haṃsa-parivrājakācārya. The story of the writing of the sub-commentary, by Srī-Rāma-bhaṭṭa of the Andhra country, is very interesting. But as Belvalkara has given it in full, I need not repeat it here. Govindā cāryya's sāravata-bhāṣya-ṭīkā entitled Padacandrikā shows that in the 16th century, the study of Sārasvata school was prevalent in Bengal. It was composed in 1599 (H.P.R., Vol. IV, 337).

During early British period Wilkinson studied the Sārasvata-sūtras as an elegant treatise on grammar. A copy of the Sārasvata-grammar was made at Rangpore for the use of an European Officer there. The first Sanskrit grammar in English was based on the Sārasvata.

The Mugdha-bodha was written in the last days of Hindu independence in the Marātḥā country during the reign of Mahādeva, the last but one king of the Yādava

dynasty of Devagiri, the name of which was changed into Daulatābād, by Muhammad Tughluq who wanted to transfer the capital of India from Delhi to it. The King Mahadeva had a minister, an architect, an engineer, a chief-justice and a general in one person, named Hemādri, who has written encyclopædic works on Hindu religious rites. He had a big Jāygir, and he had a friend named Vopa-deva. The derivation of the name is rather curious, U means Siva and A means Visnu; U and A=Va; and a worshipper of these two deities will be called a Vopa-deva. Similar names are to be found among the authors of the previous centuries. One Vopālita, the lexicographer, is in point. Vopa-deva was the son of Kesava who practiced medicine, perhaps he was an For Vopa-deva often says that his books army surgeon. were written in the house of his father in the camp. Vopadeva was the pupil of Dhanesvara who was a very learned He taught the Vaisesika and the Vedanta daršanas.

Vopa-deva wrote ten works on grammar. (1) Mugdha-bodha (2) its Dhātu-paṭha entitled Kavi-kalpa-druma with about 1754 roots and (3) its commentary, the Kāvya-Kāma-dhenu which is much prized for the quotations it gives. Of the ten, these three are well known.

Vopa-deva is said to have been the author of the Srīmad-bhāgavata. But this is wrong. Vopa-deva wrote a commentary on the Bhāgavata entitled Parama-haṃsa-priyā in which he has shown that the Bhāgavata contains at least 1000 archaic expressions not sanctioned by the grammars of the classical language. (See our Catalogue No. 3681.) He also wrote two works on the Bhāgavata (1) Hari-līlā and (2) Muktā-phala. In writing these two works he was inspired by Hemādri. He wrote nine works on medicine (one of which was Sata-slokī) which are still much used by

Ayurvedic physicians in Rājputāna. He wrote a work on Dharma-šāstra and three works on literature. (See our Catalogue No. 4519.)

The object of writing Mugdha-bodha was economy. Economy both of syllables and of exertion. The economy of syllables has been achieved by reducing grammatical nomenclature into mono-syllables. For hrasva and dirgha of Pānini, he would say sva and rgha; guṇa and vṛddhi he would reduce to nu and vr; for samasa he would write sa; instead of writing the big names of samāsas he would write ca, ha, ja, ṣa, ga, va; prathama, dvitīya, tṛtīya etc., he has reduced prī, dvī, trī and the numbers are ka, dva, vva; sarvanāma is šri, dhātu is dhu, and prāti-padika is lī; the moods and tenses he has named, kī, khī, gī, ghī, ṭī, ṭhī, ḍī, ḍhī, tī, t<mark>hī;</mark> taddhit he has reduced into ta; parasmaipada and ātmane-Thus he has reduced all grampada into pam and mam. matical technical terms into algebrical form but the idea is not originally his; he has got the hint from Jainendra Pāṇini has devoted much of his time and grammar. trouble in deriving the 180 conjugational inflections from 18 original ones. But Vopa-deva has given all the 180 as How he has saved exertions of pupils may be seen by the fact, that he has reduced the whole of classical sanskrit grammar into 1184 sūtras. Sometimes a whole pāda or section of Pāṇini has been reduced to one or two sūtras, pretty long ones though.

A time was when Mugdha-bodha was a great favourite with Sanskritist all over India, but the rise of the Marā-thā schools of grammar in the 16th century has confined it to both sides of the Hugly in Bengal. Mugdha-bodha was used in Bengal even in the 16th century, in which Vidyā-nivāsa, the father of the renowned Višva-nātha Tarka-

pañcānana, the author of the Bhāṣā-pariccheda, wrote a commentary on it, (1) and founded something like a school with his commentary, for Rāma Tarka-vāgīśa says, in the preamble of his commentary,

परेऽच पाणिनीयज्ञाः केचित् कालापकोविदाः। एके विद्यानिवासाः स्युरन्ये संच्चिप्तसारकाः॥

There is a MS. of Smrti-Kalpa-taru copied for Vidyānivāsa in the year 1588 A.D., by a Kāyastha, named, Kavi-candra, catalogued in the India Office Library. Vidyānivāsa wrote several works on Smrti and two on pilgrimages to Jagannātha, the only Tīrtha not violated by Muhammadans up to his time. He was several times invited to Delhi in great assemblages of paṇḍitas. Toḍara-malla and Mānasimha, Subādārs of Bengal, were great admirers of his old father Vidyā-vācaspati, himself and his three sons, Višvanātha, Rudra and Nārāyana, all of whom were erudite men. If a man in the position of Vidyā-nivāsa takes interest in the spread of this school of grammar, he is sure to be very successful, so Mugdhabodha which was composed in the Marāṭḥā country, has taken a deep root on the Hugly. MS. of Vidyā-nivāsa's commentary has yet been obtained, but many subsequent commentators have named him or have quoted from him. This is the first commentary in Bengal.

(2) The next big man in this school is Rāma Tarka-vāgīśa, the progenitor of the Ghoṣala's of Ariādaha near Calcutta. Babu Girīsa Candra Ghosāla of Belgharia subsequently settled at Naihāṭi. He died in the early years of the 20th century and was ninth in descent from him. He may therefore be safely placed in the early years of the 17th century and is quoted by Durgā-dāsa in 1639. Sir George Grierson says that Rāma Tarka-vāgīśa wrote a grammar on Prākṛta language also. But his great work is his commen-

tary on the Mugdha-bodha, which though a school book at first, was made to vie Pāṇini by his commentary. He has reduced a number of Pāṇini's sūtras and the sūtras of other grammars into the algebrical language of Mugdha-bodha and have included them in his commentary, in order to make the work as comprehensive a grammar as possible. He also wrote a supplement to the Mugdha-bodha.

(3) The next important Pandita of this school is Durgādasa Vidyā-vāgīša, who describes himself as the son of Gāngo-līya Vāsu-deva Sārva-bhauma, who is not to be confounded with the great Vāsu-deva Sārva-bhauma, (a Banerji) who brought Nyāya-sāstra from Mithilā and who died at Purī as a disciple of Caitanya about 1533 A.D., in his old age. Durgā-dāsa wrote a commentary on Mugdhabodha entitled Subodhā and another on Kavi-Kalpa-druma, both of which are still used by students. Durgā-dāsa in his commentary on the Mugdha-bodha quotes Rāmānanda, Kāsīsvara and Rāma Tarka-vāgīśa. (4) Ramananda's commentary is described in I.O. Catal. 852. Its object is to include words derived in the Kātantra supplement of Srīpati. (5) Devi-dāsa Cakra-vartī is another commentator. (6) Kāšīšvara but we know very little about him. quoted by Durgā-dāsa was another commentator of the Mugdha-bodha and perhaps a writer of a supplementary treatise to it.

The seventh commentary is written by Govinda-rāma Vidyā-sīromaņi entitled *Sabda-dīpikā*. In the preamble he makes his obeisance to Rāmānanda and others. The object of his commentary is to refute wrong interpretations and to make it perfect. He quotes Devī-dāsa also.

The eighth, entitled Bāla-bodhinī, is written by Šrī Vallabha Vidyā-vāgīša, (he had perhaps another name Bhagīratha) son of Syāmā-dāsa Mukherji and Bhavānī. He quotes from Durgā-dāsa.

Rāma-bhadra Nyāyālamkāra is the ninth commentator.

The tenth commentary is known as *Prabodhāṃkura* by Vṛndāvana-candra Tarkālaṃkāra Cakra-vartī, son of Rādhā-Kṛṣṇa Kavīndra-cakravartī. Though the names of the father and the son indicate Vaiṣṇava cult, the work in the beginning invokes Siva. He comes after a long line of commentators. But, he says, that his object is to make Mugdha-bodha easy. (See Sans. Coll. Catal. Vol. VIII, 167.)

The eleventh commentary is Subodhā by Kārtikeya Siddhānta, current in the schools of Nava-dvīpa. After closing the commentary the author, showing humility as usual, gives a genealogy beginning with his great grandfather, a resident of Vaidya-dāngā. His great grandfather was Caitanya Sarmā, his grandfather Rāma-deva, and his father Dhīra-māna. The object of his work is to give quick proficiency to students and he follows the old tradition. He quotes Durgā-dāsa, Rāma Tarka-vāgīśa, Kāsīšvara, Vācaspati, and Kāma-dhenu. (Our Catalogue No. 4530.)

The twelfth commentary is by Gangā-dhara Tarka-vāgiśa, son of Šiva-prasāda Tarka-pañcānana of Kumāra-haṭta or Hālisahar, 28 miles north of Calcutta, on the Ganges. Gangā-dhara was a grammar Paṇḍita of the Sans-krit College, Calcutta, in its early days, and he composed the work in 1835, twelve years after the foundation of the College.

The 13th commentary named *Chata* by Misra is described in I. O. Catal. p. 867.

The 14th commentary is Mugdha-bodha-subodhinī by Rādhā-vallabha Tarka-pañcānana, who quotes from Durga-tīkā, Kātantra-parišiṣṭa, Dhātu-pradīpa and Dhātu-pārāyaṇa.

The 15th is *Madhumati*, a commentary by Madhusūdan Vācaspati, whose object is brevity. Saṃskārasammañjarī, by another Madhu-sūdana who was a Chatterji, is the 16th commentary.

The 17th is by Bholā-nātha named Sandarbhāmṛta-toṣiṇā. He quotes from Durgā-dāsa and Madhu-sūdana. He seems to have been a student of Madhu-sūdana.

Mugdha-bodha was meant as a school book, but as is the habit of the Indian Panditas, they wanted to make it as complete a work as any other school, some by commentaries and some by supplements. Three supplements to the Mugdha-bodha are known.

- 1. By Nanda-kišora Cakra-varti Bhaṭṭācārya, written in 1398 (Belvalkar, para 85). Nanda-kiśora perhaps was not a Bengali.
- 2. By Kāsīsvara who studied the works of Pāṇini and other schools, wrote a supplement to the Mugdhabodha.
- 3. By Šrī Rāma Tarka-vāgīša, who says that he is writing the Šeṣa or supplement to the Mugdha-bodha (L. 2169). He writes only those facts of the language which are not to be found in the Mugdha-bodha itself.

Of the accessories of the Mugdha-bodha, (1) Kavikalpa-druma on roots and its commentary, the Kāvya-kāma-dhenu, both
by Vopa-deva, have been mentioned
already. A commentary of the Kavi-kalpa-druma by
Durgā-dāsa is much in use in Bengal (Our Catal. 4547-4550).

Another commentary on the Kavi-kalpa-druma is described in I. O. Catal. 879 by Rāma-rāma Nyāyālaṃkāra, who quotes as his authorities Goyī-candra, Tri-locana, Rāma Tarka-vāgīśa, Bhaṭṭa-malla, Maītreya and Vistara-vṛtti.

A second work on roots in imitation of the Kavi-kalpadruma is by Nārāyaṇa written in A.D. 1654 though the date is rather doubtful.

Rāma Šarmā wrote an Uṇādi-koṣa in verse to which
Rāma Tarka-vāgīśa appended a commentary. Rāma Šarmā's koṣa was
from Pāṇini, Kātyāyana, and Patañjali.

He lays the foundation of his commentary on the sūtra of Mugdha-bodha "नाम्नि अन्येतिक्च"; so this is a koṣa of the Pāṇini school which has been suited to the Mugdha-bodha school by Tarka-vāgīśa (I. O. Catalogue 874).

Kāraka-lakṣmaṇaṃ, anonymous, and Kārakollāsa by Bharata Mallika, are metrical treatises on Sanskrit syntax belonging to the Mugdha-bodha school, to be found in Nos. 4537 and 4537A of our Catalogue. Bharata Mallika flourished in the middle of the 17th century at Pātilā-pāḍā near Jam-gāñ in the Burdwan District, and the anonymous work is very rich in quotations and very useful for scientific study.

Kāraka-candrikā by Rāma-candra must be a very modern work as it quotes from Supadma Vyākaraņa and Raghu-nandan Bhaṭṭācāryya. (Our Catalogue No. 4551A.)

Our last number on Mugdha-bodha is Vārtika-mālā, a collection of supplementary sūtras from Durgā-dāsa's commentary on Mugdha-bodha by Rāma-candra Vidyā-laṃkāra, a disciple of Jagan-nātha Tarka-pañcānana. Jagannātha Tarka-pañcānana was a prominent scholar in the 18th century. He lived at Triveṇi and wrote a digest of Hindu law for the East India Company.

In the 14th century of the Christian era, Mithilā was ruled by a Brahmin dynasty founded Supadma grammar. by Nānya-deva at the beginning of the 12th century after the fall of the Karnāṭaki kingdom. They wanted a grammar of their own as they had smrtis and nyāya works of their own. So Padma-nābha wrote the Supadma vyākaraņa with the object of giving a clear and full (स्तटं, पूर्णं) idea of Sanskrit grammar to ordinary students, but at the same time, leading them to Pānini school, if they wanted to be experts in grammar. Padmanābha gives his own date in his work entitled Pṛṣodarādi vṛtti (H.P.R., I, 228) as 1297 of the Saka era equal to 1373 A.D. Padma-nābha himself, besides the Supadmavyākaraņa, its Pañjikā and Prayoga-dīpika, wrote many other works as Uṇādi-vṛtti; Dhātu-candrikā (or Kaumudī); Yamluk-vṛtti; Paribhāṣā-vṛtti; a poem named Gopālacarita; a commentary on Ananda-laharī; on Māgha; Chando-ratna, a work on prosody; a work on smrti named and a lexicon named Bhūri-prayoga. Acāra-candrikā (H.P.R., I, 223 and I.O. Catalogue 890).

In our No. 4557, Padma-nābha gives his Genealogy from Vara-ruci, who is said to have graced with Kālidāsa, the court of

Vikramāditya.

Vararuci

Nyāsa-datta, expert in Mahā-bhāṣya

Durghața, expert in Pāṇini

Jayāditya, expert in Mīmāṃsā

Sri-pati, expert in Sāṃkhya

Gaņešvara, expert in Kāvya

Bhānu-bhaṭṭa, author of Rasa-mañjarī.

Halāyudha, expert in Mīmāṃsā

Srī-datta, expert in Smṛti

Bhava-datta, expert in Vedānta

Dāmodara, expert in Kāvya and Alamkāra

Padma-nābha.

Padma-nābha was an inhabitant of Bhora grāma, a few miles from Dārbanga. Padma-nābha's work, however, is not much studied in Mithilā. Its study is confined to the districts of Jessore and Khulna, and the towns of Naihāti and Bhātpāra.

Padma-nābha himself wrote a commentary on his own work entitled Ṭippanī or Pañjikā, which has not yet been obtained. His Prayoga-dīpikā may also be regarded as a commentary. It shows the working of the rules of the Supadma grammar. It is divided into chapters on Kāraka, Sandhi, Samāsa, Kṛt, and Taddhita (our No. 4561).

The No. 4563 represents the declensions of the Prayoga-dīpikā.

The best commentary on the Supadma is the Supadma-makaranda by Viṣṇu-miṣra in twenty sections called Vindus. Su-padma is a lotus, the commentary is honey and its chapter drops. (I.O. Catalogue 885.)

Our No. 4565 is put down as an anonymous commentary on the Supadma, but it is really one of the twenty vindus of the Supadma-makaranda.

The second commentary on Supadma called Sāṃkarī is by Rāma-saṃkara Tarka-pañcānana. He bases his work on the opinions of his elder brother and Viṣṇu-Misra.

Many of the accessories of this school of grammar were written by the founder of the school himself, namely, Paribhāṣa-vṛtti (our 4557 to 4560) and Yamlugādi-vṛtti. In Sanskrit grammar the use of frequentative vam

In Sanskrit grammar the use of frequentative yam is the most difficult part and becomes still more difficult when the frequentative affix is dropped, that is, when yamluk takes place. Padma-nābha gives a special treatment to this disappearance of the frequentative element, and this is a new feature of this school (Our Catalogue No. 4562). Unādi-vṛtti (I.O. Catal. 891) consists of two chapters. The first treats of vowel suffixes and second of consonantal suffixes arranged alphabetically according to the final consonants. Prașodaradi-vrtti by Padmanābha is a part of his Uṇādi-vṛtti, but this is opposed to the opinions of other grammarians who consider Prasodarādi as an appendix to the Samāsas and Unādi to the Krt chapter. But owing to the difficulty and uncertainty of both, Padma-nābha has treated them together. Padmanābha gives a date in this work as, प्राक्ते ग्रेल नवादित्ये equal to Saka 1297=1375 A.D. (H.P.R., I, 228). Padma-nābha gives his genealogy in this MS. in which the 5 lines giving the names of five of his immediate ancestors are unfortunately missing. The work differs greatly from that of Pāṇini; only the first sūtras of the two chapters agree. Dhātu-pāṭha (I.O. Catal. 893) is probably the Dhātu-Kaumudī mentioned in the list of Padma-nābha's works. With it there is a commentary called Dhātu-nirṇaya by an anonymous writer. authorities most frequently referred to in the commentary are Halāyudha, Govinda-bhaṭṭa, Bhaṭṭi, Durga, and Trilocana, Dhātu-pradīpa by Maitreya-rakṣit and vopa, i.e., Vopa-deva. Less frequently mentioned authors are Arunadatta, Kaušika, Kṣīra-svāmī, Gada, Gobardhana, Caturbhūja, Jaya-maṅgala, Durghaṭa, Durghaṭa-vṛtti, Dhātu-Kārikā, Padma-nābha, Dhātu-Pārāyaṇa, Pārāyaṇikā, Purușottama, Pūrņa-candra, Bhaṭṭa, Bhāga-vṛtti, Bhūri-prayoga, Rabhasa, Rāma, Rāma-dāsa, Rudra, Vara-ruci, Varṇadesanā Vardhamāna, Vallabha-deva, Vāmana, Vikramāditya, Vṛtti, Sabdārṇava, Saraṇa-deva, Srī-pati, Supadma, Sparšakārikā, Hari-dāsa and Hema-mālā.

The same catalogue contains a metrical arrangement of the Dhātu-pāṭha by an unknown Brāhmaṇa, the son of Sundara and Jayā. The work is entitled Gaṇa-paṅktikā. The author thinks that his work will be useful to those who study Vyākaraṇa, Purāṇas, Sāhitya, and current Sṃṛti.

From the Uṇādi-vṛtti of Padma-nābha a glossary of words was formed by Rāma-govinda, the son of Rūpa-nārāyaṇa Cakra-vartī. The name of the work is "Sabdāb-dhitarī," a boat for crossing the "Sea of words."

Padma-nābha's Paribhāṣā or Paribhāṣā-vṛtti has a commentary by Rāma-nātha Siddhānta, who explains not only the Paribhāṣā but the genealogy also and the list of works by the author. Padma-nābha is said to have written all these works at the request of his father.

Rūpa-nārāyaṇa Sena, a physician, has written two works Samāsa-saṃgraha and Supadma-ṣaṭ-kāraka. They are metrical summaries of the Kāraka and Samāsa chapters of the Supadma-Vyākaraṇa. The summariser says that he is a resident of Payo-grāma.

The date of Rūpa-nārāyaṇa is given एक्वीखाब्चिवियन्ति। Eggeling says "This would give Śaka 1701 (A.D. 1779) hardly Śaka 1401 (A.D. 1479) for the date of Rūpa-nārāyaṇa's composition. In ancient India ब्रह्मि always meant four, but in modern India especially in Eastern India, it means seven, so Rūpa-nārāyaṇa's Śaka would be 1701 and not 1401". The commentary on the metrical summary is taken from Viṣṇu-miśra's work and Rūpa-nārāyaṇa says that Viṣṇū-miśra's ṭīkā purifies the mind like the waters of the Ganges.

Rāma-bhadra Nyāyālaṃkāra writes a versified summary of the chapters on declension of Supadma, entitled Sabdā-valī. His object is to have a Supadma-prakriyā in the same way as the Kātantra-prakriyā for the comprehension of little boys (I.O. Catalogue 889).

Rūpa-rāma Nyāya-pañcānana wrote a work on syntax, according to the Supadma school, for the comprehension of little boys. Teaching of Supadma grammar was perhaps hereditary in the author's family.

Sultān Alā-ud-din Hussain Shāh of Bengal about 1500 A.D., destroyed the Kingdom of Kāmātpur. It then in-

cluded Dinājpur, Rangpur, Gauhāti and other districts. But out of its ruins, in a short time, owing to the pre-occupation of the Bengal Sultāns in other directions, rose the powerful Kingdom of Cooch Bihar.

One of the Rājās of Cooch Bihar in the latter half of the

16th century requested their courtpaṇḍita Puruṣottama-vidyā-vāgīśa of
Khāgḍā-bāḍī in Cooch Bihar to write
a grammar. The paṇḍita wrote a number of kārikās and
to explain these he wrote a grammatical work entitled
Prayoga-ratna-mālā, in the year 1568 A.D. "गगनग्रह मनु

भाने", that is, Saka 1490 and this date seems to be the
correct one and not 1772 as given in I.O. Catal. 895, because
one of the ṭīkā-kāras Mahendra-ṣarmā-upādhyāya on
the kṛt section, gives his date as "बक्विंदिङ्नागरसेन्द्रभाने"
that is, Sakā 1687 equal to 1765 A.D.

Purusottama was proficient in Pāṇini and Kātantra and he has tried to blend together the nomenclature of both these systems. He includes Kṣ in the Sanskrit alphabet and says he has done so only for mantras, that is, because the tāntrikas accepted the Kṣ as the last letter of the alphabet. He also says that he included that letter to show that he was not a slavish imitator of Pāṇini. In the same breath he says that the letters from A to Au may be called either Svara (kalāpa) or Ac (Pāṇini). Puruṣottama's grammar is not an elementary grammar, but a grammarian's grammar. It deals with many grammatical puzzles.

In the main, Purusottama has used the nomenclature of Kātantra and has taken examples from that grammar. In his time, the grammar of Candra used to be studied in Bengal. On several occasions he has quoted Candra. Thus, in para

773, he says, "चान्ताः एनः एनमेव स्पस्पेकार्थ इति सामान्य-समासमाज्ञः." He quotes in para 806, Ratna-mati a commentary on Candra (our Catal. No. 4413). Following Candra he derives जम्पति and दम्पति from two indeclinables जम् and दम् meaning wife (para 852). In para 881, he says, "चन्त्रोपज्ञं असंज्ञ्याकरणम्", that is, the originality of Candra was that he had no Samjñās or definitions (तस्य संज्ञारहितस्य याकरणस्य प्रथमप्रकाशस्त्रम्).

Another grammarian whom he quotes occasionally is Subhūti. Purusottama is fond of quoting from Buddhist works; he quotes Tri-kāṇḍa-šeṣa; he mentions Mañju-ṣrī. He points out non-grammatical expressions from Buddhist works. "सो बुद्धः पातु युग्नान् व्यवगतकलुषो लोकनायो मुनीन्द्रः।" Para 134. He names his chapters as Vinyāsas or dispositions.

The grammar is studied in Cooch Bihar, Jalpaiguri,
Gaurīpura, Hākāmā, Salkacha Lakṣmīpura, Bijni, Habarā-ghāt, Kāmarūpa,
Assam, Pāṅgū and other places.

The whole of the work is accompanied by a very modern commentary by the editor of the printed edition Siddha-nātha Tarka-vāgīśa, entitled Gūḍha-prakāšikā. But it has other and older commentaries also. The edition printed under the patronage of the Cooch Bihar Rājās has, for the greater part of the work, a commentary named Prabhā-prakāšikā by Jaya-kṛṣṇa Bhaṭṭācāryya. For the taddhita chapter it has pañjikā by Jīvešvara Bhaṭṭācāryya; for the kṛt chapter it has kṛt-prakāšikā by Mahendra Bhaṭṭācāryya written in 1765 A.D. This edition of the work is very creditable to the Government of Cooch Bihar. The work has

been executed by Siddha-nātha himself, a commentator, with scrupulous care.

Kātantra, Candra and Jainendra, cast Pāṇini's grammar, with additions and improvements Recasts of Panini. by Kātyāyana and Patanjali, into the shade. Bharttr-hari in the 7th century re-introduced the study of Pāṇini by his commentary on the Mahā-bhāṣya, by his philosophy of grammar the Vākya-padīya, and some say, by his Bhāga-vrtti too. But this is very doubtful. The study of Pāṇini was really restored not by his friends, the Brāhmaņas, but by his enemies, the Buddhists, Jayāditya, Vāmana, Jinendra-buddhi, Maitreya-rakṣita and Purusottama-deva. What with Brahmanic and what with Buddhistic commentaries, the study of Pāṇini became very cumbersome, and so, it was thought desirable to recast the Aṣṭādhyāyī and give it a practical shape; that is, to evolve out of this vast literature, school books large and The smallest of these recasts is Rūpa-mālā by small. Vimala Sarasvatī composed about the beginning of the 11th century, as it quotes Bhoja who flourished in the earlier part of that century. Its sections are called mālās as Samjñā-mālā, Sarva-nāma-mālā, Niyata-linga-mālā, Chāndasa-mālā, Strī-pratyaya-mālā, Sarva-dhātu-mālā, Lakārārtha-mālā and so on. He adopts Pāṇini's nomenclature and Pāṇini's method of interpreting sūtras, and as it is an abstract of Pāṇini and its recast, it has a chapter on the Vedas also.

Then comes Rūpāvatāra by Dharma-kīrti. It was adopted in the grammatical curriculum of the educational institutions established by Rājendra-Coḍa, in the beginning of the 11th century. This emperor Rājendra-Coḍa raided Bengal about 1023 A.D., where he conquered the kings of

Dakşina Rādha, Uttara Rādha, Danda-bhukti, Sangha-koti and Vanga. It was he who established these educational institutions. He made provision for the subsistence of professors and students. Twenty-five students were assigned The Rg-veda had three professors. The to each professor. Taittirīya and the Vāja-saneya šākhās of the Yajur-veda had twenty-five students and one professor each. Kauthumi-sākhā and the Jaimīnīya-sākhā of the Sāma Veda had twenty-five students and one professor each. Prabhā-kara school of Mīmāṃsā had twenty-five students and one professor. Rūpāvatāra grammar had twenty-five students and one professor. (Ann. Rep. Epi., 1918, p. 146.) So Rūpāvatāra was composed some time before these institutions were established, say, in the latter half of the 10th century. Its sections are called avatāras; such as Samjñāvatāra, Samhitāvatāra, Avyayāvatāra, Strī-pratvayāvatāra, Kārakāvatāra, Samāsāvatāra, Taddhitāvatāra, Thus ends the first half of the work. The second half is called the Dhātupratyaya-pañcikā, though it ends with the word "Rūpāvatārah samāptah."

Both Rūpāvatāra and Rūpa-mālā omit many sūtras of Pāṇini, but they treat of the Vedic grammar though very slightly. They avoid all that is difficult even in classical Sanskrit. In the first half of the Rūpāvatāra, for instance, only 1426 sūtras have been included. Rūpāvatāra accepts the Siva-sūtras of Pāṇini and generally accepts his nomenclature. It is in the form of a catechism. It gives examples first and then brings in Pāṇini's sūtras.

As the author of Rūpāvatāra is a Singhalese and Buddhist, he does not care much for the Vedic irregularities. It has been printed from Madras by Rao Bahadur M. Rangachari, M.A.

The Rūpāvatāra was current in many parts of India. Its MSS. have been discovered in Nepal, Travancore, Madras and other places.

The next recast of Pāṇini was prepared in the Andhra country by Rāma-candrācārya. It omits but few of Pāṇini's sūtras and treats of the Vedic grammar and Vedic phonetics, too. Rāma-candra's grandson Viṭṭhala writes a commentary on his grandfather's work. Both the grandson and the grandfather give a lot of information about themselves, their family, their literary works, their spiritual descent from gurus and so on. This is one of the few instances in which authors of Sanskrit works are not reticent about giving the history of their family.

Rāma-candra has a chapter on the Vedic grammar and Vedic phonetics. But, he seems to have rejected many difficult rules of Pāṇini. He was liberal enough to admit the opinions of other schools of grammar also, for instance, Kātantra and Candra which, in many cases, differ from Pāṇini.

Sir R. G. Bhandarkar's date 1450 A.D., has been accepted by the editor of the Prakriyā-prakāša in the Bombay Sanskrit Series, though from the date of one of his MSS. he says it was written in the fourteenth century. The editor of the Rūpāvatāra in his Sanskrit preface accepts the same date. Eggeling, also, apparently accepts the same date but in his Catal. No. 621 he raises an objection stating that Rāma-candra composed and Viṭṭhala's father Nṛ-siṃha commented upon the Kālanirṇaya, a work placed by Colebrooke in about 1243 A.D. (Miscellaneous Essays, Vol. II, p. 379, Note.) That note runs thus:—

"Rāma-candra, who in the Kāla-nirṇaya states the quantity of precession as amounting to 12°, and reckons the precession at a minute of a degree a year, seems also to have followed the same authority. He may, therefore, have written about sixty years subsequent to the date of the Karaṇa-kutūhala; or Saka, 1165. This ascertainment of the age of Rāma-candrācārya is a step towards investigating the age of writers in other branches of science, who have quoted this author, and who are cited by him. They are numerous."

Eggeling under Catal. No. 614 says "According to a note, by Colebrooke, on the first leaf, Vīrešvara Šeṣa, then living at Beneras, was reputed to be a descendent of the author of the Prakriyā-kaumudī, and stated his own genealogy as follows:—

Rāma-candra paṇḍita.
Nṛ-siṃha paṇḍita.
Nārāyaṇa paṇḍita.
Cakra-pāni paṇḍita.
Vīrešvara paṇḍita.
Šambhu paṇḍita.
Gopāla paṇḍita, and then
Vīrešvara paṇḍita himself."

Thus I have stated in full, all the theories about the date of Rāma-candra, the author of the Prakriyā-kaumudī, by competent scholars of modern times, and I think, Sir R. G. Bhandarkar's date, cannot stand for the following reasons:—

(1) In the 15th century the whole of the Andhra country was in a tumult. The Hindu Rājās of Warangal had constantly to fight with the Bahmanis. Ahmed Shāh Bahmani, in 1424 A.D., sacked Warangal and killed the

last of the Kākateya kings. Though the Muhammadans could not conquer and annex the whole of the Andhra country, it was always in a tumult till the Kutub-shāhis in 16th century finally put an end to Hindu independence in that part of India. That was not the century in which a work like Prakriyā-kaumudī could be composed.

- (2) If what Mahāmahopādhyāya Vindhešvarī-prasāda Daube of the Saravatī-bhavana of Benares wrote to me is true, a manuscript of Prakriyā-kaumudī was copied in 1420 A.D.
- (3) Rāma-candra had written three works, Kāla-nirṇa-ya, Prakriyā-kaumudī and Vaiṣṇava-siddhānta-dīpikā. Writers of Kāla-nirṇaya generally indicate the date of their composition in their book. In fact, they commence their calculation of time from the commencement of writing their work and if Rāma-candra states the quantity of precession as amounting to 12° and reckons that precession at a minute of a degree a year, he seems to have followed a principle accepted by Hindu astronomers. The Karaṇa-kutūhala, written in Saka 1105 calculates the quantity of precession at 11°, so between Karaṇa-kutūhala and Rāma-candra there is a difference of one degree, that is, 60 minutes, that is, 60 years. So Rāma-candra must have flourished in Saka 1165, that is, 1243 A.D. This will make the copying of a MS. in 1420 possible.
- (4) Against this theory, stands the statement of Seşa Vīrešvara, that he was eighth in descent from Rāma-candra. But eight generations would not take Rāma-candra even to the 15th century. Eight generations would be three centuries and three centuries before Colebrooke would be 1510 or thereabout.

(5) In his introduction, page xlv to the Prakriyā-kau-mudī, K. P. Trivedī writes the following:—

"Rāma-candra, Viṭṭhala and Hemādri.—The Prasāda and the Prakriyā are quoted by Hemādri in his commentary on रच्चंग्र (vide 15-69. प्रक्रियाप्रसादे वामित युवामित्यर्थे and p. 311 of the text and रच॰ १२-२६. प्रक्रियाकोमुद्यां च भजनाददार्श्वमाचं विविद्धातं न स्त्रीत्वम् इति" and p. 584 of the text). It is clear from this that Rāma-candra lived before Hemādri, a predecessor of the commentator Malli-nātha, who is assigned to the fourteenth century. This confirms the conclusion that our author flourished in the fourteenth century."

Does this statement confirm the conclusion that Rāma-candra flourished in the 14th century, that is, between 1300 and 1400? It does not. Mallinātha's son was the court paṇḍita of the last king of Warangal. Malli-nātha therefore belonged to the latter part of the 14th century, and Hemādri his predecessor (if he is not the great Hemādri the friend of Vopa-deva) must have flourished at least in the first half of the 14th century. Even then if Hemādri quotes Viṭṭhala and Rāma-candra, they must go to the 13th century, that is, Viṭṭhala in the latter part and his grandfather Rāma-candra in the earlier part of the century. So Colebrooke's calculation, that he flourished in 1243 A.D., stands as correct.

This refutes another theory of Prof. K.P. Trivedī that the Kāla-nirṇaya commented upon by Rāma-candra is simply Mādhava's work on kāla, and Mādhava is well known to have flourished in the latter half of the 14th century, and cannot be commented upon by Rāma-candra. There are many other works entitled Kāla-nirṇaya, for instance, the Kāla-nirṇaya by Jīmūta-vāhana, in Bengal, who flourished in the 12th century.

(6) The date of Rāma-candra Bhattācārya, has been accepted by scholars, as the middle of the 15th century, from a statement in Sir R. G. Bhandarkar's report on the search of Sanskrit MSS. in the Bombay Presidency, in the year 1883-84. He says in page 60 of that report, "There is a manuscript of the Prakriyā-kaumudī in the collection belonging to the old Sanskrit College of Poona (No. 324) which also bears a double date, viz., 1583 Samvat and 1448 But the lines in which the date is Saka or 1527 A.D. given run thus:-"On Tuesday the 13th of the light half of the month of Bhādra-pada, the current year being Samvat 1583 and Saka 1448, (this) was transcribed at Nandi-giri Between the sū by Rāma-candrācārya-sūta-sūta-sūta. and the ta of the second suta we have some letter, but there is a mark indicative of erasure on it, and the usual upper horizontal stroke is wanting which shows that the letter is not to be read. Thus then that manuscript was transcribed in 1527 A.D. by the son of the son of the son of Rāma-candrācārya, i.e., by his great-grandson. Rāma-candrācārya spoken of, must be author of the Prakriyā-kaumudī, for if he had been another person different from the author, some distinguishing particulars would have been given about him. Besides, the Nandi-giri where the manuscript was copied, is the same as Nander situated on the Godavari, in the territory of the Nizam; and the country surrounding it corresponds to the Andhra-desa in which, as we are told in the Prasastis, the family lived. If, therefore, a great grandson of Rāma-candrācārya lived in 1527 A.D. Rāma-candrācārya himself must have lived about 1450 A.D." (Appendix III, UU.) This makes four generations live within 77 years!!!

At the end of the extract UU, Sir R. G. Writes:—
"No. 324 of Viŝrāma-bāga Collection, Prakriyākaumudī.

प्रक्रियाको मुदी।

श्री सिंस्त श्री संवत् १५८३ वर्ष ग्राके प्रवर्तमाने भादपदमासे श्रुक्तपचे चयोदश्यां तिथी भीमदिने नंदिगिरी श्रीरामचन्द्राचार्य सुतसुतसुत लेखि॥ "श्रुमं भवतु॥ कल्याणमस्तु"॥

Sir R. G. does not copy the scribe's description properly. He should have written it as he has described in his report page 60. Sūta, Sū...ta Sūta or he should have given a facsimile of the writing. I am disposed to think that it is Sūta....Sūta Sūta, i.e., a descendant of the author and not exactly his great-grandson.

I have, however, got in my copy of this report of Sir R. G. facing page 60 a paper in which M. M. Pandit Vindhesvarī-prasāda, librarian of the Benares Sanskrit College Library, gives the information that a MS. of P. K. was written in 1420 A.D.

प्रक्रियाकोसुदी सेयम् रामचन्द्रप्रकाशिता। असदचन्त्रमो वध्यात् सचकोरिपया चिरम्॥ श्री संवत् १४७६ वर्षे फागणसुदि भीमे। लिखितम्।

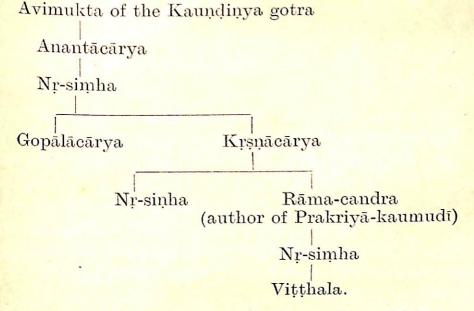
K. P. Trivedī says, in page xxx of his introduction to the edition of the Prakriyā-kaumudī "The earliest MS. of Prakriyā-kaumudī in the Government Sanskrit College, Calcutta, is dated Saṃvat 1493, equal to 1436 A.D."

In the Calcutta Sanskrit Association, option has been given for Prakriyā-kaumudī-vyākaraṇa and the work is taught in Orissa. The Cāṅgu-sūtra too, has been tacked to the Prakriyā-kaumudī and it seems to have some circulation yet.

There are two commentaries which are prominent on this system of grammar. One is Prasāda by Viṭṭhala,

the grandson of Rāma-candra, and the other by Kṛṣṇa of the Seṣa family who flourished in the 16th century and had some influence in the court of Akbar. Vīra-vala and Toḍara-malla seems to have patronised him. He was not only a grammarian but a poet and a dramatist too. His drama Kaṃsa-badha was enacted before Giri-dhārī son of Toḍara-malla, and his Prakriyā-prakāṣa was written at the request of Vīravala for the education of his son Kaly-āṇa (I.O. Catal. 622-24).

Viṭṭhala in his Prasāda gives the following genealogy of his family for several generations:—



Thus from Viṭṭhala we know six generations of his ancestors. Each one of his ancestors was a profoundly learned man, and they were educated under famous gurus of their generation. They were Vaiṣṇavas, but as Brāhmaṇas they learned the Vedas also. They were astronomers and smārtas. They were proficient in different systems of Hindu philosophy, specially the Pañca-rātra system. Rāma-Candra's father Kṛṣṇācārya expounded Sūtra-vṛtti in the

court of Rāma. K. P. Trivedī gives an exhaustive account of the seven generations of paṇḍitas in his introduction. But that account is to be found in Sanskrit in the prologues and epilogues of Rāma-candra's and Viṭṭhala's works.

Besides Viṭṭhala and Kṛṣṇa, there is another commentary also on the Prakriyā-kaumudī, Tattva-candra by Jayanta, son of Madhu-sūdana, a native of Prakāṣa-purī on the Tāptī. He seems to have followed Kṛṣṇa-paṇḍita and written his commentary in the 17th century (I.O. Cat. No. 625).

Two other commentaries are mentioned by Burnell, one by Vāraņā-vaneša Šāstrī called Amṛta-smṛti and the other by Višva-karmā Šāstrī son of Dāmodara called Satprakriyā-vyākṛti.

The last and the most important recast of Pāṇinī is the Siddhānta-kaumudī by Bhaṭṭoji-dīkṣita. This work has the widest currency of Sanskrit grammars. The exact date of its composition is not known; but the commentator on Bārāṇasī-darpaṇa, a poem on Benares in eleven cantos (L. 765) tells us, that he obtained purity of speech from Bhaṭṭoji-dīkṣita and his son whose name as a Sannyāsī was Rāmāšarma. A pupil of Bhaṭṭoji wrote a work on Siddhānta-kaumudī in 1636. Bhaṭṭoji's work was therefore written in the later years of the 16th century.

Nārāyaṇa-bhaṭṭa was born in March 1514; (Indian Antiquary, January 1912 p. 7–13) he obtained the title of Jagad-guru in 1572 A.D. from Akbar. At Benares he was the head of the paṇḍitas of the place. After his death his second son Saṅkara-bhaṭṭa became the head. Bhaṭṭoji-Dīkṣita was a pupil of this Saṅkara-bhaṭṭa. He was also

a pupil of Sesa-krsna, whose drama the Kansa-vadha was enacted before Giri-dhārī, son of Todara-malla. Seşa-krşņa wrote the Prakriyā-prakāša at the request of Rājā Vīra-vala for the education of his son Kalvana. (See the preamble of Prakriyā-prakāša, verse 35) Vīra-vala died in 1586 A.D. The request for writing Prakriyā-prakāša must have been made when Kalyāṇa was very young. So I put it down in the sixties of the century. Bhattoji must have read with Seşa-kṛṣṇa when the Prakriyā-prakāša was in the making. Perhaps he and Kalyāna read together. After finishing his education with Śeṣa-kṛṣṇa Bhaṭṭoji became a pupil of Śańkara-bhatta, for Koşa and Vyākaraņa are juvenile studies, Smṛti and Mīmāmsā come later. Bhattoji finished his education, say about 1580. Then he wrote his Siddhantakaumudī and its commentary the Praudha-manoramā. Varada-rāja who was a pupil of Bhaṭṭoji, made the abstracts of the S. kaumudi in the nineties and the Madhyamanoramā was written by Rāma-šarmā about that time. Bhattoji, after writing the grammars, busied himself in writing Smrti works, many of which hold their ground still. So Bhattoji lived many years after writing his grammars. There will be no difficulty of Rāma-šarmā in dedicating his Madhya-manoramā to Vidyā-nivāsa, whom we find getting a part of the Kṛtya-kalpa-taru copied by Kavi-candra, a Kāyastha, in 1588. (I.O. Catal, 1385) " योमेन्द-प्रस्तितांसुमित भाके।"

Bhaṭṭoji's son Bhānujī Dīkṣita after finishing his erudite commentary on the Amara-koṣa renounced the world and became Rāmāšarma. The exact date of this renunciation is not known.

There is a work entitled Vārāṇasī-darpaṇa. The book has not yet been found. But a commentary, by the author

himself, was written on it, and there the date of the original is given as Samvat 1698, equal to 1641 A.D., (vide L. 765) and the commentator salutes Bhaṭṭoji Dīkṣita and Rāmāṣarma as his gurus. So the commentary on Amarakoṣa and the renunciation must have taken place before that date.

Bhattoji was early educated under two of the most prominent men of the 16th century; His gurus. one was Sankara-bhatta, the son of Nārāyana-bhatta, on whom Akbar conferred the title of Jagad-guru. Sańkara-bhaṭṭa in a historical work entitled Gādhi-vaṃsānu-carita, speaks of Bhaṭṭoji Dīkṣita as one of his pupils. Perhaps, Bhattoji learnt from him Mīmāmsā and Smṛti, in which Bhaṭṭoji wrote several works which are still His other guru was Sesa-kṛṣṇa, the commentator of Prakriyā-kaumudī. Šesa-krsņa was a very proud man: proud of his learning and proud of his position in society. He most probably lived at Delhi. Of the two great commentators of Prakriyā, Vitthala was mild, modest and very respectful, while Sesa-kṛṣṇa was the very reverse of it. Sesakṛṣṇa's commentary, the Prakriyā-prakāṣa, had a wide currency as he was patronised by Vīra-vala and Todaramalla, two prominent Hindu ministers of Akbar. But Bhattoji was not very respectful to his guru and specially to Sesa-kṛṣṇa whom he severely criticises and whose work he eventually ousted from currency in Northern India.

The whole of the 17th century was rather an exciting time among the grammarians. Seṣa-kṛṣṇa and his family and followers abused Bhaṭṭoji Dīkṣita and Bhaṭṭoji Dikṣita's family and followers retorted. About the middle of the century Paṇḍita-rāja Jagan-nātha, the Sanskrit teacher of Dārā Shikūh, abused Bhaṭṭojī as an ungrateful pupil who after receiving a complete knowledge of grammar from

Seṣa-kṛṣṇa, refuted him not in very respectful terms, in his Manoramā. Jagan-nātha who received his knowledge of grammar from Seṣa-kṛṣṇa's son wrote a defence of his guru's family in a work which he abusively terms Manoramā-kuca-mardana, in which he severely criticises Manoramā, Bhaṭṭojī's own commentary, on his Siddhānta-kaumudī. Jagan-nātha was also a resident of Delhi and after the beheading of Dārā, retired to Jaya-pura and there wrote not only on Jyotiṣa, but on many other subjects. The Benares paṇḍitas however, triumphed and their works are now the best known works in Sanskrit grammar, while the Delhi paṇḍitas shared the fate of the Mughal Empire.

Bhaṭṭoji Dīkṣita was not so liberal as Rāma-candra. He would not tolerate any opinion expounded or any new facts of the language noted by the Buddhist commentators of Pāṇini. He discarded them all as a-Pāṇīneya, i.e., not sanctioned by Pāṇini, and as Bhāṣya-viruddha, or as contradicting the opinions of Patañjali. Rāma-candra left out many difficult sūtras of Pāṇini but Bhaṭṭojī left out none. Bhaṭṭojī accepted the arrangement of Vopa-deva and he marshalled Pāṇini's sūtras strictly according to that arrangement, while Rāma-candra had to make his own arrangement as he came before Vopa-deva.

As I have said before, Bhaṭṭoji wrote a commentary on the Mahā-bhāṣya entitled Sabda-kaustubha, so he had a deeper insight into the "Great Commentary" than men living in his time. He always supported the orthodox view of Patañjali, Bhartṭṛ-hari and Kaiyaṭa and had scant courtesy for Jayāditya, Vāmana, Jinendra-buddhi, Haradatta and others.

Siddhānta-kaumudī means a collection of decisions by the best grammarians while Prakriyā-kaumudī meant the

process of learning grammar. The difference of the object of the two authors is apparent from the names of the works. Bhattoji's work was meant to be a standard work for educational purposes. He had therefore to write two commentaries on that work for scholarly purposes of different degrees, one is called Bala-manorama and the other Praudha-manoramā. But all efforts of Bhattoji would have been futile, had he not written a commentary on the Mahābhāsya followed by a short work on the philosophy of grammar, and had he not been followed by a galaxy of great authors supporting him in all that he did. great man was his own nephew who wrote a commentary on his 71 Kārikās on philosophy of grammar and expounded the principles in a great work entitled Vaiyākarana-bhū-His grandson Hari Dīksita wrote the Sabda-ratna, a commentary on Bhattoji Dīksita's Praudha-manoramā.

The greatest supporter of Bhaṭṭoji Dīkṣita, however, was Nāgojī Bhaṭṭa, a pupil of Hari Dīkṣita, who commented upon all his works and the works of his school. He had a long life and lived more than 100 years and died in 1775, on the day when Warren Hasting's life was in jeopardy on account of the Benares revolt.

I have already spoken of the commentaries on Sabda-kaustubha by Bhaṭṭojī as a commentary on the Mahā bhāṣya and of the sub-commentaries by Nāgojī and his pupils on the Siddhānta-kaumudī. Nāgojī wrote the Sabdendu-šekhara, in two recensions, the Vṛhat and the Laghu. They are full of information, but they are written in the style of modern Naiyāyikas which is rather difficult of comprehension. The Pari-bhāṣās used by Bhaṭṭoji were explained, or as they say, cleared by Nāgojī, in his Pari-bhāṣendu-ṣekhara. Nāgojī's books were in their turn ex-

plained by Vaidya-nātha Pāya-guṇde, his chief disciple, belonging to the Mahrāṭṭā Colony at Benares.

Commentaries on Siddhānta-kaumudī. Rājendra-lāla in L.G.R. p. 121, gives the following list of commentaries on the Siddhānta-kaumudī.

"The oldest commentary is the Praudha-manoramā by the author himself. The second is Tattva-bodhinī of Jinendra Sarasvatī. The third is Sabdendu-šekhara, with its abridgement the Laghu-šabdendu-šekhara by Nāgojī-bhaṭṭa. The fourth is Vaiyākaraṇa-siddhānta-ratnākara by Rāma-kṛṣṇa-bhaṭṭa. The fifth is the Subodhinī by Jaya-kṛṣṇa-bhaṭṭa. The sixth is Saralā by Tārā-nātha Tarka-vācaspati. These commentaries again are accompanied by glosses on them, that is, the Sabda-ratna by Hari Dīkṣita on Manoramā, second the Laghu-šabda-ratna an abridgement of the last, third the Bhāva-prakāšikā by Vaidyanātha Pāyaguṇde being an exposition of Hari Dīkṣita's commentary and fourth the Cidasthi-mālā by the said Vaidya-nātha, being a commentary on the abridged gloss of Nāgeša."

Rājendra-lāla says that Rāma-kṛṣṇa-bhaṭṭa's commentary, the Siddhānta-ratnākara is written in such an easy style that it deserves wider circulation than it has.

Jaya-kṛṣṇa's commentary does not cover the whole field of Siddhānta-kaumudī but takes in only the Vaidika grammar and Vaidika phonetics and along with them the Prāti-sākhya and the phiṭ-sūtras.

Bhaṭṭojī Dīkṣita had a disciple named Varada-rāja,
who made three abridgements of his
work, Madhya-siddhānta-kaumudī,
Laghu-siddhānta-kaumudī and Sāra-

The Madhya is of considerable extent siddhānta-kaumudī. and is intended to impart not only an elementary but a fully working knowledge of the language. The Laghu is intended for beginners and the Sāra is an absolutely elementary work current at present at Mithila and Purnea. All these abridgements retain the sūtras of Pānini, only fewer and fewer in number, but arranged almost in the same order as in the Siddhānta-kaumudī. The Laghu and Sāra do not mind much about the Vaidika grammar and Vaidika phonetics and all the three discard anything that is difficult and The commentary on the Siddhanta-kaumudi by minute. the author himself is called Manorama. The Madhya has a commentary called Madhya-manoramā. It is simply an abridgement of the Praudha-manoramā as far as it relates to the sūtras of the Madhya. The commentary is by Rāmacandra Šarmā, who wrote it at the request of Šivānanda Bhatta or Šivānanda Gosvāmī and it was dedicated to Vidyā-nivāsa, the most prominent Pandita of Bengal at the time of Akbar, and who was perhaps the guru of the author.

Another abridgement of the work is Sabda-sobhā (Leipzic Catal. 760) by Nīla-kaṇṭha-kavi, a direct disciple of Bhaṭṭoji Dīkṣita. The father of the kavi was Janārdana Sukla and the mother, Hīrā. His Mother's father was Vācā-cāryā. The work was composed in Saṃvat 1693, that is, A.D. 1636. From this fact Belvalkar supposes that Bhaṭṭoji lived at 1630 A.D. This sort of calculation, I believe, is wrong. Bhaṭṭoji in order to write so many works in grammar, Smṛti and Mīmāṃsā must have lived a long life, and he was a student of Saṅkara-bhaṭṭa and Seṣa-kṛṣṇa. Seṣa-kṛṣṇa wrote his Prakriyā-prakāša for the benefit of Kalyāṇa, the son of Vīra-vala who died in 1586 and Saṅkara was teaching, I believe, from 1570 or earlier. The work Sabda-

sobhā has been found at Dacca written by a Jaīna yati named Vādāna-nisāna-gani. The work is a very short one but it gives a complete idea of what a Sanskrit grammar should be.

The minor schools of grammar for the last five or six hundred years are full of interest. Minor schools of They show the direction in which the grammar. intellectual activities of the Indian literary classes were directed. With the loss of political power, Sanskrit ceased to be the court language, and even the language of the higher classes of the society. Brahmins wanted to conserve Sanskrit language, literature and culture. They had no time, no leisure and no inclination for deeper study of Sanskrit as a language. They, therefore, began to write short and easy works of grammar to give the people a working knowledge of that language. Sārasvata-sūtras, seven hundred in number, seem to be the earliest manifestation of this tendency. But the tendency continued for centuries and produced many schools of short grammars. Of these grammars a number are mere sectarian Vopa-deva in the 13th century in his Mugdha-bodha gave a sectarian turn by taking all examples from the names of Vișnu and Siva whose identity he believed in. was outdone in the 15th and 16th centuries, by the followers These not only took all examples from the of Caitanya. names of Hari but the numerous names of Hari afforded them an opportunity of selecting even the technical terms of grammar from these.

Caitanya founded a colony of learned men at Vṛndāvana. There in the seclusion of the forests they wrote a large number of works; principally on bhakti or devotion to Hari, and commentaries on the Bhāgavata, their standard work. But they did not neglect other branches of know-ledge. They wrote Vaiṣṇava smṛti, history of Vaiṣṇavism and Vaiṣṇava literature, not only in Sanskrit but in the vernaculars also.

One of the principal followers of Caitanya, Rūpa Gosvāmī, left the service of Allauddin Husain Shāh of Bengal and became a sannyāsī and a Vaisnava. Among other works he wrote a grammar entitled Hari-nāmā-His dictum was that the name of Hari taken even in jest leads to heaven, so he thought of taking the name of Hari through the means of grammar. His Harināmāmṛta is mentioned by Rājā Rājendra-lāla Mitra in his L.G.R. and the Rājā had great opportunities of knowing works on Vaisnava literature. But the Hari-nāmāmṛta vyākaraņa which is current even up to the present day was by Rūpa's nephew Jīva Gosvāmī written about the middle of the 16th century. His nomenclature is derived from the names of Hari, for he would not say hrasva but Vāmana for it, the Dwarf incarnation of Hari; nor he would say dirgha but Purușottama; he substituted Tri-vikrama for pluta. So in reading the grammar one cannot help uttering the name of Hari at every step. The Vaisnavas studied grammar but they showed their devotion to Hari even there. The Vaisnavas are so fond of this work that they made the Calcutta Sanskrit Association adopt the Hari-nāmāmrta as an optional subject in grammar for the examination of Vaisnava candidates.

Rājā Rājendra-lāla Mitra says that the Vaiṣṇavas of Bengal had another grammar entitled Caitanyāmṛta, with an anonymous commentary; and as I have said, the Rājā had great opportunities of knowing Vaiṣṇava works (L.G. R. p. 163).

Following the example of the Vaiṣṇavas, the Saivas made a grammar of their own, precisely with the same object of taking the name of Siva while studying grammar. It is Prabodha-prakāša by Vala-rāma Paūcānana who, Rājendra-lāla thinks, was a Bengali and a Brāhmaṇa; but the time and place of composition is not known. The book has some kārikās and some sūtras. The vowels are designated Sivas, the consonants, Haras, the surds are Rudras, sonants, Bhaga. The sandhis are divided into three sections, Sakti-sandhi-pāda, Siva-sandhi-pāda and Visarga-sandhi-pāda. It has Saktyanta-puṃ-linga-pāda; Saktyanta-strī-linga-pāda; Sivānta-strī-linga-pāda. Colebrooke says this is an original work not dependent on any particular system of grammar.

Many wealthy persons would not like that their children should study old grammars and should spend much time in their study. So they directed their panditas to write new grammars according to their direction. many short treatises on grammar were written throughout India. During the reigns of Jehangīr and Shāh Jehan there was a Chauhān Rājā at Patna, whose name was Vijjala or Vaijala, and he had four parganas as his jaigir. Following the example of Vidyā-pati and of Vijjala's ancestor Vikramāditya, he got one of his paṇḍitas Jagamohan to write a Sanskrit gazetteer of Eastern India entitled Dešāvalī-vivṛti. He had a son named Hīrā-dhara. education of Hīrā-dhara in Sanskrit he wrote a short grammar, entitled Prabodha-candrikā, throughout in anustup metre. His object was to preach the glory of Rāma. has the following sections:—Vibhakti-candrikā Tyādi°-; Kāraka°-, Samāsa°-, Taddhita-o; Sandhi°-.

Another such work is Bhāva-siṃha-prakriyā, an ele-

mentary grammar by Bhaṭṭa Vināyaka, son of Bhaṭṭa Govinda-sūri written for the education of Bhāva-siṃha, the eldest son of Medinī-rāṭ. The object of the grammar seems to be the glorification of Rāma. It takes the Siva-sūtras of Pāṇini and many of Pāṇini's sūtras with slight alteration.

Some of these grammars are declared to be elementary by their names, such as, Druta-bodha, Āšu-bodha, Suddhāšu-bodha, Šīghra-bodha and so on.

The Druta-bodha has a history. During the 17th century, there lived, at Pātil-pāḍā near Jāmgā, in the district of Burdwan, a very learned man of the Vaidya caste named Bharata Mallika. His position in his caste was very high. His ancestor was Hari-hara Khān who obtained the title of Khān from the Sultanas of Bengal. His father was Gaurāṅga Mallik. They were all physicians by caste and Bharata Mallika's decendants are to be found in Calcutta and its vicinity. Bharata Mallika was a staunch follower of Mugdha-bodha. He wrote commentaries on standard Kāvyas called Mugdha-He wrote a grammar entitled Druta-bodha. bodhinī. was to all intents and purposes an abridgement of Mugdhabodha. Rājendra-lāla Mitra speaks of a commentary on it by the author himself entitled Druta-bodhini (L.G.R., pp. 20) and 22). Not satisfied, even with this, he made even a shorter abridgement, entitled Prasiddha-pada-bodha. It is the shortest Sanskrit grammar that has yet come to our notice. It was printed in the early part of the 19th century. As Mugdha-bodha was the grammar largely studied on both sides of the Hooghly, Bharata Mallika wielded very great influence, wherever that grammar was studied. But in his Druta-bodha, Bharata Mallika did not

scruple to take advantage of the neighbouring schools of grammar, Kātantra, Saṃkṣipta-sāra and Supadma. It was compiled under the patronage of Kalyāṇānanda, son of Gaja-malla and grandson of Trailokya-candra, a local Zamindar, who claimed descent from the Solar race.

Another abstract of Mugdha-bodha, was written by Rāma-Kinkara Sarasvatī. But it has outdone Mugdha-bodha in its monosyllabic nomenclature. Svara is named ca; hrasva is lu; dīrgha is ru; vowels proceeding from the same organ of speech are named sa; e, ai, o, au are collectively called ga; consonants from ka to kṣa are vya; the vargas are ba; and so on. It has sūtras, it has kārikās, and it has a vṛtti (I.O. Catal. 908).

The author is Rāmešvara. Most likely it was composed in 1701 A.D. It is an elementary grammar and does not use much complicated grammatical nomenclature (I.O. Catal. 909).

Sīghra-bodha by Siva-prasāda takes help both from Mugdha-bodha and Kātantra. Its object is quick comprehension of grammar and a working knowledge of the language (I.O. Catal. 910).

Jñānāmṛta, by Kāsīsvara son of Rāma-nārāyaṇa and
Bhavānī was composed in Saka 1660
equal to 1738 A.D. It is an ordinary
elementary work of no special merit (I.O. Catal. 905).

Pada-candrikā is a metrical grammar with a vṛth.

Pada-candrikā
(I.O. Catal. 903).

The author is Kṛṣṇa, son of Ṣeṣanṛṣiṃha-sūri. His patron was Narottama. The object of the work is easy comprehension of

young men of tender age. The author says that those who study this work need not trouble themselves with the sūtras of Pāṇini with the vṛtti like Kāšikā, iṣṭis by Patañ-jali, vārtika by Kātyāyana and compilations of the Pāṇini schools. Is he the same man who wrote the Prakriyā-prakāša?

Prakriyārṇava in aphorisms and their explanations by

Madana-pañcānana. The author takes help from Mugdha-bodha and Kātantra (I.O. Catal. 904).

Rāma-nārāyaṇa Bhaṭṭācāryya-cakravartī, son of Kṛṣṇa-rāma has written an abridgement of the Saṃkṣipta-sāra entitled Kārikāvali. The author has included kṣa in the alphabet, but he has not followed the arrangement of subjects of that grammar. It is the arrangement of Mugdha-bodha rather. He has separate chapters for cerebral ṣa and cerebral ṇa. He has split up the conjugation not according to the gaṇas but according to the changes undergone by different members of the root, such as the reduplication, expansion, etc. The author's son Rāma-prasāda writes a commentary on his father's work (I.O. Catal. 900–901).

During the early part of the 16th century, Yādavendra Chaudhuri established a semi-independent Zamindari, at Khānā-kula about 50 miles to the west of Howrah. Taking advantage of the wars between the Rājās of Orissa and the Sultans of Gaud, he increased his influence and importance. He induced Nārāyaṇa Banerji to settle at Khānā-kula by a grant of land. Yādavendra had very nearly finished the construction of an ornamental temple for Gopī-nātha whom he worshipped. But he could not consecrate the temple as he was suddenly attacked by the Sultan's army. But his successor Vaṃsīdhara, managed somehow to keep his

Zamindari intact. He had a court in which Nārāyaṇa was the chief Paṇḍita. Khānā-kula was made something like a seat of learning. Nārāyaṇa wrote many works on Smṛti and he wrote a work on grammar entitled Sārā-valī. It was to all intents and purposes an abridgement of the Saṃkṣipta-sāra even in the arrangement of its subjects.

Pārijāta-vyākaraņa, an easy Sanskrit grammar in anuṣṭup metre, is by Rāma-hari. Of elementary grammars, it is one of the best. It has few nomenclature and no pratyāhāra. It inclines rather to the Saṃkṣipta-sāra.

Ratnāvatī is a metrical grammar for juvenile students, in about 800 slokas, it goes over all the topics of ordinary Sanskrit grammar.

Dīpa-vyākaraņa is an elementary grammar with a few short aphorisms. It has no samjñā and no pari-bhāṣā. It goes over the same ground as the Mugdha-bodha. The author is a Sannyāsī, named Cidrūpāšrama, who styles himself a Parama-haṃsa-parivrājakācārya.

In L.G.R. page 132 there is a list of elementary grammars of which the following have no description.

- (1) Ulkā.
- (2) Laghu-bodha.
- (3) Divya.
- (4) Padāvalī.
- (5) Caitanyāmṛta.
- (6) A commentary to 5.

Sometimes Paṇḍitas tried to impart a working knowledge of Sanskrit by means of conversation, and they have written works in conversational Sanskrit. (1) Gīrvāṇa-pada-mañjarī by Varada-rāja Bhaṭṭa. The scene is laid at Benares. The conversation is between a mendicant and a householder. They talk about their daily work in Sanskrit.

खद्य मया खानाधें गन्तयम्। भ्रीवं तर्ष्टि गन्तयम्। पाकस्त जातः। कित ब्राह्मणा भोजनार्थमानेयाः? एकमेव ब्राह्मणमानय। खानसामग्री तर्ष्टि दातया। जलपाचं ग्राह्मं कुम्रा ग्राह्मा, तिलाः ग्राह्मा, खपाचं ग्राह्मं, तिलकसाधनं ग्राह्मं, शुद्धवस्तं ग्राह्मं उत्तरीयं ग्राह्मम्।

(2) Pradīpa by Kāsī-nātha. The scene is led at Hari-pāla, District Hughli. Kāsī-nātha received his education in Hindu law and rituals from Rāma-candra Deva-sarmā, and in other subjects from Siddhānta-vāgīša. He had commenced teaching and took the conversational method of teaching grammar.

LEXICOGRAPHY.

Lexicographical works in Sanskrit may be divided into three groups (1) synonymous (2) homonymous (3) and dealing with genders. But they often overlap each other and make it difficult to distinguish one group from another.

Historically the lexicographical literature in Sanskrit

may be divided into three periods (1)

Pre-Amara, (2) Amara with its modifications, commentaries, and appendices (3) Post-Amara.

The oldest lexicography in Sanskrit is the Nighantu, it is called Samāmnāya, that is, it had to Pre-Amara period. be memorised by every Brahmin. Nighantu. is the outcome of the habit of ancient Indian rsis of indexing. They indexed synonyms of different things and animals and put them together; thus was the Nighantu formed. It is a dry string of words with no subjects or predicates. It has not been given even the attraction of a versified form, it is in dull prose. "The first three being arranged divided into five chapters. in synonymous groups of nominal as well as verbal basis, the fourth containing lists of inflected words whose meaning are to be determined from the context and the fifth, lists of different deities."

Yāska's Nirukta is said to be a commentary on the

Yāska's Nirukta.

Nighaṇṭu. It gives the meanings and derivations of vedic words, and in the course of their explanation gives traditional, theological and

philological information of the highest value. It contains 12 chapters, divided into two groups, Pūrva-ṣaṭka and Uttara-ṣaṭka. It has a parišiṣṭa, too. Some divide it into two chapters, others say that there is only one chapter. Each chapter is divided into five to seven pādas. The number of khaṇḍas in the whole work is 480 and the number of pādas is 57.

The Bibliotheca edition of the Nirukta in 4 volumes contains the text of both the Nighanțu and the Nirukta. Nighanțu has the commentary of Deva-rāja Yajvā, son of Yajñešvara, native of a suburb of Rangešapurī in Dakṣiṇā-patha. As the author quotes from Bhoja, Kṣīra-svāmī and Uvaṭa, he seems to belong to the 12th century. He studied a large number of Veda-bhāṣyas current in Southern India and a number of works on Pāṇini. He seems to have supplied all that was wanting in Yāska's Nirukta in explaining the Nighaṇṭu.

The Nirukta in that edition is accompanied with the commentary of Durgācārya. He styles himself Bhagavat and says that he lived in Jambū-mārgāšrama. He seems to have come after Deva-rāja Yajvā.

Yāska, the author of the Nirukta, seems to have preceded Pāṇini as his classification of words is crude and primitive into 4 parts of speech, nāma, ākhyāta, upa-sarga and nipāta while that of Pāṇini is logical and refined, into subanta and Tinanta. His idea of upa-sarga is very rudimentary. The twenty particles pra, parā, etc., have under different circumstances received different names in Pāṇini; when joined

with verbs they are upa-sargas, when joined with nouns they are called gatis, while modifying the inflections of words they are called karma-pravacaniyas. These refined definitions are not to be found in the Nirukta (see my Magadhan literature p. 30). In Vedic literature upa-sargas are often placed at a distance from verbs; all this shows that Pāṇini is posterior to Yāska. How much posterior, it is difficult to say, but two hundred years, I think, would not be too much. Yāska does not mention Pāṇini, does not use his nomenclature and does not know of the rules of interpretation of sūtras; while Pānini derives the word Yāska and rejects the theory of the Nirukta-kāras that all words can be derived from Sanskrit roots. In some cases Yāska and Pāṇini quote the same authorities, but many of the authorities mentioned by Pāṇini are not to be found in Yāska.

After Nighaṇṭu and the Nirukta, come the group oflexicographers, Vyāḍi, Kātya, and Vararuci. Vara-ruci's Liṅga-vṛtti is to be
found in our Catalogue No. 4629. The
work contains a number of sūtras with their vṛtti commentaries, the whole is attributed to Vara-ruci, but the sūtras
seem to be older. The work was spoken by Vara-ruci in
answer to a question by one of his students on the subject
of genders, which forms, as I have said before, the third

Jaya-simha's work also treats of the genders of nouns,

Linga-vārttika by Jaya-simha (Catal. No. 4630).

phase of lexicography.

but the author says it is written in the interest of young learners. It divides nouns into common nouns, and proper nouns. All adjectives follow the gender of the nouns, with the exception

in a few cases. Jaya-simha wrote this book for putting a stop to irregularities and for the preservation of the decided opinions of scholars.

The MS. of Linga-vārttika was copied in the reign of Vīra-siṃha of Mithilā in La-Saṃ 228. It was written on fine paper and with excellent ink, sometimes with gold, by Pasu-pati. Vīra-siṃha's date given here does not agree with that given in Kīrti-latā, La-Saṃ 253.

There is another book in our Catal. No. 4631, which appears to be ancient because it refers to Vara-ruci, Vyāḍi, and Bhāguri. It is anonymous but the date of copying is La-Saṃ 372 equal to about 1486 A.D.

Rāmāvatāra Sarmā, in the introduction to his edition of Kalpadru, says "It would appear from the above that in the opinions of Sarvānanda (1159) and Kṣīra-svāmīn (11th century) Vyāḍi, Vara-ruci, Bhāgurī, and Dhanvantarī among the authors, and the Tri-kāṇḍa, the Utpalinī, the Ratna-koṣa and the Mālā among works, preceded Amara and his work. Kātya or Kātyāyana and Vācas-pati, too,.....appear to have preceded Amara".

The same authority quoting a couplet from Hārā-valī says that Sabdārṇava, Utpalinī and Saṃsārāvarta are respectively the koṣas by Vācas-pati, Vyāḍi, and Vikramāditya. Vyāḍi's koṣa seems to have been arranged like the Amarakoṣa in synonymous groups with a chapter on homonyms (see his introduction to Kalpadru Koṣa p. xi). The koṣa seems to have been a part of Vyāḍi's voluminous work, the Saṃgraha, in 100,000 verses of 32 syllables each. Vyāḍi

seems to have been acquainted with Buddhist theology and he often tries to give the meanings of words through derivation.

Many ancient authorities consider Kātya, Kātyāyana, and Vara-ruci as synonymous. But R. Šarmā thinks that Kātya and Vara-ruci are different persons, one wrote a complete koṣa and the other only the Liṅgānuṣāsana. The name of Kātya's koṣa seems to have been Nāma-mālā.

R. Šarmā says "According to Aufrecht, Bhāgurī's koṣa

Bhāgurī and Tri-kāṇḍa. was most probably the Tri-kāṇḍa which
is often quoted" and he seems to
incline to accept this view. This Tri-kāṇḍa, of course, is not
Amara-koṣa which also has three kāṇḍas.

R. Sarmā says "That the Ratna-koṣa was divided according to Sarvānanda, (page xiv) into sections after the genders. It was synonymous, any word with a different gender from the rest of the section having been distinguished either by a special word or definition". But we have a MS. of Ratna-koṣa, 4703 A, in which the name is preceded by Vastu-vijñāna. It is an enumeration of things of definite numbers. It begins in the style of old sūtra works "Ratna-koṣaṃ vastu-vijñānaṃ vyākhyāsyāmaḥ". It has one hundred sūtras. But in the enumeration of countries and of the dynasties ruling in India, there are many names which do not appear to be very old.

Amara-mālā, known only in quotations, appears to be another ancient work, as Halāyudha in the 10th century seems to quote from it.

Vācas-pati's koṣa is most probably Sabdārṇava. It gives as many synonyms together as possible and gives different spellings or forms of the same word.

Dhanvantarī seems to be another predecessor of Amara.

He wrote a medical Nighaṇṭu in 9

Dhanvantarī. chapters. It gives also the medical

virtues of drugs and is the basis of all later medical

Nighaṇṭus.

Wilkins found an inscription at Bodh Gayā of Amara-deva dated 581 A.D. But the inscription has been lost, and it is doubtful whether the Amara-simha and the Amara-deva are one and the same person. Amara's work

Amara-deva are one and the same person. Amara's work is entitled Nāma-liṅgānu-ṣāsana. It has three kāṇḍas divided into twenty-four vargas containing altogether 1503 verses unequally distributed. In the preamble it gives the pari-bhāṣās of the dictionary. Each group of synonyms is either preceded by 'atha' or followed by 'tu'. The homonymous portion is arranged after the final consonants. Avyayas form a separate varga. The book ends with certain general rules for determining genders, so it is a complete koṣa giving all the three phases, homonyms, synonyms and genders. There are altogether 1503 verses in the work (Madras III, p. 1129).

Lassen says that it was translated into Chinese prior to the 6th century A.D. The earliest quotations from this work is to be found in Nyāsa of Jinendra-vuddhi, which has been placed by its editor between 725 and 750 A.D. Amara seems to have cast all previous koṣas into shade and they have gone out of currency.

In our present catalogue there are two works which may be considered as supplements to the Amara-koşa, viz., Catal. Nos. 4653 and 4655, the first is Tri-kāṇḍa-seṣa by Purușottama-deva and the second Muktā-valī or Visvalocana by Šrī-dhara, the son of Muni-sena. Tri-kāṇḍa-šeṣa has been several times printed. The author like Amara was a Buddhist. Amara gives 17 names for Buddha and five for Sākya-muni but Puruṣottama adds thirty-seven more names for Buddha and three more names for Sākya-muni. During the centuries between Amara and Purușottama, Buddhism developed several Yānas, and the words given currency to by these Yānas, have all been given by Purusottama and not by Amara. At the end, Purusottama says that words in constant use only are recorded in this work. Obsolete and obsolescent words, though found in Pāṇini and others, have been neglected. There is a MS. (No. 4654) of this work in our catalogue in which names in a string of synonyms are separated by comas or slanting strokes. Groups of synonyms are separated by two such strokes which serve the same purpose as semi-colons, but unfortunately the MS, is a mere fragment. The author of the Visva-locana says, at the end of his long preamble, that Amara has woven a silken cloth and the author is setting pearls in that cloth. These pearls he has collected from great poets of the intervening ages. The author belongs to the Sena family. His father Muni-sena was proficient in Nyāya-sastra. The author Sridhara seems to have been a Buddhist, because in the eighth verse of the preamble he says that he has placed himself unreservedly at the feet of Buddha. His father seems to have renounced the world and made world participator of his wealth. The words are arranged in alphabetical order of the beginning and of ka, etc., at the end.

Seṣāmara mentioned in Vol. III, page 1218-19 of Raṅgācāri's Catal. of Sans. MSS. in the Govt. Oriental MSS. Library, Madras, is another supplement to the Amarakoṣa. The name of the author does not appear there, but it adds many words and gives supplementary rules for genders of words.

Amara-khaṇḍanaṃ by Śrī-harṣa, most likely the author of the Naiṣadha-carita, is a severe criticism of the Amara-koṣa. It criticises the genders of words. A synonym of gold is Jāmbūnada. Amara puts it down as neuter gender, but Śrī-harṣa points out that it is used in masculine gender also. The writer says that the exposure of Amara-siṃha's mistakes will be made enjoyable in this work, though it is a very short one of 11 leaves only (the same Catal. Vol. III, p. 1112).

Of the commentaries on Amara-koṣa, and there are commentaries.

scores of them, four are most important. Of these (1) Amara-koṣod-ghāṭanaṃ by Kṣīra-svāmī was written in Kāšmīra in the 11th century (?). (2) Ṭīkā-sarvasva by Sarvānanda Banerji written in Western Bengal in the year 1159 A.D. (3) Pada-candrikā by Rāya-mukuṭa at Gauḍa, in 1431 A.D., and (4) Vākya-sudhā by Bhānujī-dīkṣita who after renouncing the world obtained the name Rāmāṣrama at Myhiri, in Baghelkhand, about the beginning of the 17th century.

All the four are very learned works quoting from a large number of authorities in support of Amara's statements. Kṣīra-svāmī was a Šābdika of the first water. Besides the commentary on Amara, he has written learned works on Sanskrit roots and Sanskrit particles. His age

was a matter of conjecture but R. Sarmā has pointed out that he has quoted from Bhoja, and so he comes at the end of the 11th century, and he is quoted by Vardhamāna in his Gaṇa-ratna-mahodadhi in 1140 A.D.

Sarvānanda Banerji wrote his work in Western Bengal, but the MSS. of his work have generally migrated to Southern India and it has been published in the Trivendrum The only MS. of the work in the Asiatic Society's library is in Oriyā character. It is reported that the Dacca University has got a copy in Bengali character. so, it will help greatly in deciphering the numerous Bengali words which the commentator has used to explain Sanskrit These Bengali words coming words given in Amara. through Tāmil, Malayalam, Telegu and Oriyā are hard to decipher and Bengali scholars are at great difficulty, some deciphering in one way and others in another. Sarvānanda quotes from about twenty Buddhist works in his comment-In the preamble he says that he has studied ten commentaries on Amara-koṣa and at the end he says that he studied three systems of grammar, looked into all works in poetry, listened with attention to wise teachers and his commentary has been corrected word for word and letter for letter by Sanātana.

Vṛhas-pati, a descendant of the five Brāhmaṇas brought by Ādišūra to Bengal, belonged to Vātsya-gotra and the family settled in the village of Mahintā and therefore called Mahintāpanīya. He was one of the prominent figures in Bengal in the beginning of the 15th century. At that time a dynasty of Bengali Kāyasthas, wrested the Sultānate of Bengal from the Muhammedans and reigned for forty years, though the second Sultān of this dynasty married the heiress of the old Ilias-shahis of Bengal and became a Muham-

medan. The Tomb containing the remains of Asman-tara. the heiress, of Yadu or Jālāluddin, and of his brother Ahammad is one of the most prominent buildings to be seen at Hajrat Pānduā, in the district of Malda. converted to Muhammadanism, the Sultans of this dynasty brought about a revival of Sanskrit and Bengali studies. and Vṛhas-pati Mahintā led this revival. He wrote commentaries on standard works on kāvya, a commentary on the Amara-koṣa entitled Pada-candrikā and a Smṛti work entitled Smrti-ratna-hāra. He was given the titles of Kavicakra-vartī, Rāja-paṇḍita, Ācārya-varyya, Paṇḍita-sārvabhauma, and Kavi-paṇḍita-cūḍā-maṇi. While giving him the title of Rāya-mukuṭa, the king made him ride on an elephant, bathe on it in a variety of ways according to the sāstras, gave him the title of Rāya-mukuṭa, two umbrellas, horses, a jewelled necklace brilliant with the rays of gems, two bright ear-rings and ten ūrmikās set with many precious stones covering the ten fingers of the hands.

His father was Govinda and his mother was Nilamukhāi-devī; his wife was Ramā who was dead at the time of writing the commentary. He had many sons two of whom are named Viṣrāma and Rāma; they were all poets who defeated the victorious in controversy, they were writers of many works in a variety of ṣāstras and they made great gifts such as "Tulā-puruṣa, Brahmāṇḍa and many others". The Sultān of Gauḍa gave him the title of Paṇḍita-ṣārva-bhauma. In his commentary on Amara he has embodied the substance of 16 previous commentaries. He consulted many authorities of whom more than ten were Buddhist.

Bhānujī Dīkṣita's commentary also consults a large number of authorities but he, true to the traditions of his

family, supports the orthodox Brahmanic views of Pānini's interpretations as against the Buddhist.

Another commentary to the Amara-koṣa is Manoramā (Catal. No. 4661), the MS. itself is dated Saka 1540 and it contains the horoscope of two of the sons of the owner dated Saka 1551 and 1562. Abhidhāna-bodhanī is a commentary on Amara-koṣa by Lakṣmī-dhara, Catal. 4662.

Pīyūṣa, another commentary by Rāma-kṛṣṇa Dīkṣita, son of Govardhana Dīkṣita, is composed in Saṃvat 1694 and based principally on Rāya-mukuṭas commentary (Catal. No. 4168).

Padārtha-kaumudī is by Nārāyaṇa Cakravartī (?) later than Rāya-mukuṭa whom he quotes, consults about 64 previous works (Catal. No. 4669). It was composed in Saka 1570.

Pada-mañjarī is another commentary on Amara-koṣa by Loka-nātha Sarmā who appears from his mangalācaraṇa to belong to the Caitanya sect. He may be the same Loka-nātha Cakravartī who commented on the Rāmāyaṇa and other works.

Mugdhabodhini is by Bharata Mallika (Catal. No. 4673), who is generally regarded as belonging to the beginning of the 18th century, but who as Mr. R. Sarmā points out, is quoted by Durgā-dāsa-vidyā-vāgiša in his commentary on the Kavi-kalpa-druma in 1639 A.D. The commentator follows the Mugdha-bodha Vyākaraṇa.

Lingādi-saṃgraha-ṭippanī or Tri-kāṇḍa-rahasya-prakāṣa or Tri-kāṇḍa-viveka is by Rāma-nātha-vidyā-vācaspati (4677). In the beginning the commentator mentions a large number of authorities from whom he quotes.

Ratna-mālā is by Ratnešvara Cakravartī (4681).

Amarodyota by Purusottama Tarkālaṃkāra quotes from 29 works (4682).

Pañcāyatanī-vyākhyā (4687). It is called Pañcāyatanī because it gives five different interpretations to the mangalācaraṇa of Amara-koṣa.

Sabdārtha-sandīpikā is by Nārāyaṇa Nyāya-pañcānana (I.O. 964). He boasts that he is the Paṇḍita for Amara-koṣa, Bhaṭṭi, and Saṃkṣipta-sāra.

Sāra-sundarī is by Mathureša vidyālaṃkāra-bhaṭṭa, son of Siva-rāma Cakravartī. The commentator says that Rāya-mukuṭa wrote his commentary according to Kalāpa so he is writing it according to the Supadma Vyākaraṇa (I.O. 968-70).

In the assembly of the Brāhmaṇas of Rāḍha held at Āyedā near Kālnā, Sarvānanda Banerji of Napāḍī became the head of an endogamous group of Brāhmaṇas named Sarvānandi-mela. His son was Mādhava. Madhava's son was Kāšī-nātha. Kāšī-nātha's son was Candra Banerji; his son was Siva-rāma. Siva-rāma's son was Mathureša Vidyālaṃkāra who wrote this commentary in Saka 1588, equal to A.D. 1666. So there were six generations between 1482 and 1666. He does not seem to be the same Mathureša who wrote Sabda-ratnāvalī under the patronage of Masananda Elli Khan.

Lakṣmaṇa Sāstrī, son of Višvešvara Sāstrī and Bhavānī who lived at Kāšī, wrote a short commentary on Amarakoṣa for the benefit of the people of Karṇāṭa (I.O. 972).

Nayanānanda Sarmā writes the Amara-koṣa-kaumudī in which he gives the same passage from Rāya-mukuṭa's Pada-candrikā,—इदानी च भकाब्दां १३५३ without any indication of its being taken therefrom (I.O. 982).

Sāmanta-sāra is a place in the district of Faridpur inhabited chiefly by Vaidika Brāhmaṇas. A resident of the place named Raghu-nātha Cakravartī wrote at the instance of Kṛṣṇa-vallabha a commentary on the Amara-koṣa entitled Tri-kāṇḍa-cintāmaṇi (I.O. 984). Raghu-nātha has quoted from various koṣas and tried to show that they mean the same thing.

Rāma Taṛka-vāgīša's commentary on the Amara-koṣa is given in I.O. 985. It is suited to the capacity of young men of tender age. R. Šarmā says, in his Introduction, page xxi, that this commentator follows the Kalāpa system of grammar and so he is not the same Rāma Tarka-vāgīša who wrote a commentary on Mugdha-bodha.

Seṣa-giri Sāstrī, in his report for the year 1893-94, says under No. 12 that Linga-baṭṭīya is the latest of the commentaries on the Amara-koṣa and is most copious and useful. From the third kāṇḍa of the commentary only the Sāstrī gives the number of authorities quoted as 171. In Sarvānanda (1159), Rāya-mukuṭa (1431), and in Linga-bhaṭṭīya the number of Buddhist authorities becomes beautifully less and less.

R. Sarmā, in p. xxi of his Introduction, says that Tri-kāṇḍa-cintāmaṇi of Raghu-nātha Cakravartin and

Amara-viveka by Mahesvara are the two latest commentaries.

The lexicographical works after Amara may be divided into two great periods (1) from Amara to Medinī (2) from Medinī to the present day.

Anekārtha-samuccaya by Šāšvata is a homonymous lexicon in 800 verses divided into six sections. The fifth and sixth are devoted to indeclinables. The writer says at the end of his work that learned men like Khudula, the courtier of Vidyā-vilāsa looked carefully through his work which was done in consultation with the poet Mahā-vala and Varāha, as his treatment of synonyms is fuller he seems to have come after Amara. Kṣīra-svāmī quotes him.

Abhidhāna-ratna-mālā by Bhaṭṭa Halāyudha follows the Amara-koṣa. It has four kāṇḍas Svarga, Bhūmī, Pātāla and Sāmānya, and a fifth dealing with homonyms and indeclinables. Halāyudha belongs to the middle of the 10th century. He wrote a commentary on Pingala at the court of Muñja of Dhārā. He wrote the Kavi-rahasya, a work on Sanskrit roots in honour of King Kṛṣṇa-rājā III of the Rāṣṭra-kūṭa family. All his three works are still regarded as authoritative.

Yādava-prakāša was the preceptor of Rāmānuja. He

Yādava-prakāša.

was a very learned man. But in his
old age he became a disciple of his disciple, gave up the Advaita-vāda of Sankara and became a
Vaiṣṇava of the Rāmānuja school. He seems to have

flourished in the middle of the 11th century near Kāñcī-pura. His dictionary named the Vaijayantī is still regarded as an authoritative work. The synonymous section of his work is divided into five kāṇḍas, Svarga, Antarīkṣa, Bhūmi, Pātāla, and Sāmānya, and the homonymous section into three

- (1) words of two-syllables,
- (2) words of three-syllables, and
- (3) words of many syllables.

Each kāṇḍa is divided into many adhyāyas. It arranges words in the homonymous section in alphabetical order of the initial letters.

Višva-prakāša is a homonymous work arranged accordvišva-prakāša.

ing to the final consonants, words ending in certain consonants are sub-divided according to the number of syllables they consist of. Thus
we have titles of chapters, Kaikakam, Ka-dvīkam, Katrikam, etc.

The work was written in 1111 A.D. The author was a Buddhist because his mangalācaraṇa though it does not mention Buddha is fully Buddhistic. His father renounced the world and made all sentient beings participators of his wealth. This is done only by Buddhists and not by Brahminists. One of his ancestors was Hari-candra, a commentator of Caraka, who was the chief physician of King Sāhasānka, another of his ancestors was the chief physician of the king of Kanoja. He gives a long description of his ancestors but the description seems to be a bit confused. Modern writers have placed various interpretations on it. The author wrote a poem entitled Sāhasānka-carita. The family was distinguished for their medical skill and their learning.

The author seems to have belonged to Eastern India where va and ba are similarly pronounced and where little distinction is made in the pronunciation of the three sibilants sa, sa and sa. This is not the case in middle India and in other parts of India. The author has a supplement to his Visva-prakāša named Sabda-bheda-prakāša which among others have two sections Vakāra-bheda and Mahesvara admits the compound letter ksa. Usma-bheda. in the Sanskrit alphabet. This is rarely done by brahmins. The dictionary has a commentary called Visva-nighanțu by Paramesvara Bhatta, but MSS. of the commentary come from Southern India.

Mankha, a resident of Kāšmīra, wrote a homonymous dictionary entitled Anekārtha-koşa. Like Višva-prakāša, it is arranged in Anekārtha-kosa or Mankha-kosa. the alphabetical order of the final consonants, each consonant having several sections according to the number of syllables in the word. Mankha also takes kṣa as a part of sanskrit alphabet. A commentary on Mankha is still extant. It may be either by himself or by one of his immediate pupils. It has been quoted by Mahendra Sūri, the commentator of Hema-candra. lexicographer is said to be the same person who wrote the Srī-kaṇṭha-carita published in the Kāvya-mālā Series. was written during the reign of King Jaya-simha of Kāšmīra 1128-1149, (our Catalogue No. 4710).

Anekārtha-dhvani-manjarī by Mahā-kṣapanaka It is divided into four Kāsmīra. Anekārtha-dhvani-mañ-Slokādhikāra, Ardha-šlokādhiparts. jari by Mahā-ksapaṇaka Padādhikāra, Ekākṣara-pāda. kāra, of Kāsmīra. Rajendralala Mitra speaks of another

chapter called Sabdādhikāra. There are several works of

this name, some are anonymous. That by Gada-simha has been given later.

Nānārthārṇava-saṃkṣepa is by Kešava-svāmī, an officer of Rājarāja, the son of Kulot-tunga Cola. Rājendra Cola established many Agra-hāras or brāhmaṇa settle-

ments for the residence of learned men with the superhuman power of rsis. One of these Agra-hāras was dedicated to the Māhešvaras or worshippers of Šiva. was regarded as the crest jewel of the prosperous empire. It was named after Rajendra Cola. In that Agra-hara lived Kešava-svāmī, a professor of Sāma-veda and belonging to the Vātsya-gotra and he was an employee of the king. One day the king ordered Kešava-svāmī to Write a book in which the gender of words can be easily ascertained. It should be divided into six kandas with Words of one, two, three, four, five, and six vowels each and each kāṇḍa should be divided into five chapters, treating of feminine, masculine, and neuter genders, as Well as, genders of adjectives, qualifying nouns, and of nouns of many genders. The words should be arranged according to initial letters. So Kešava-svāmī wrote this ^{en}ormous dictionary consisting of nearly 5,800 verses. Work is written in the same plan as the Vaijayantī of Yādava-prakāša. He quotes from about thirty authorities and treats of the Vedic words also.

It is difficult to ascertain the date of Kešava, though he was an officer of Rājā-rāja, the son of Kulottuṅga, because there are two Rājā-rājas, both sons of Kulottuṅga, one in the 12th and the other in the 13th century. So MM. Gaṇa-pati Sāštrī left the matter open by saying that Kešava might belong to either of these reigns. But the last Rājā-rāja was defeated and imprisoned by the Pallavas

while the first Rājā-rāja was a conqueror and was an enemy of the Vaiṣṇavas belonging to Rāmānuja sect. He revoked certain grants to the Māhešvaras because they showed a leaning towards Vaiṣṇavism. I, therefore, place Kešavasvāmī in the reign of Rājā-rāja I about 1160 A.D. (p. 84. of the annual report of South Indian Epigraphy for the year ending 31st March, 1925).

Two most prominent men in the department of lexicography of this sub-period are undoubtedly Purusottamadeva, a Buddhist, and Hema-candra, a Svetāmbara Jaina Purusottama has been mentioned as the author of the Bhāṣā-vṛtti in the grammar section of this preface, and his Tri-kāṇḍa-seṣa has been mentioned in connection with the supplements of the Amara-koşa. He wrote another lexicon named Hārāvalī, treating of uncommon words in 278 verses divided into two groups, one synonymous and the other homonymous. The synonymous group extend over a full verse, a half verse, and a quarter verse. The other group in three sections, half verse, quarter verse, and a single word. Purusottama seems to have taken very great care in writing this small work of obsolescent words. In one place he says he had to remain a guest of Dhrtisimha for twelve months, and in another, he says that Janamejaya and Dhṛti-siṃha, both helped him in writing this work and all experienced poets know how much trouble has been taken for this koṣa. It took him twelve vears to write this rather very useful work. in verse 273, that the Kosa Sabdārņava is by Vācas-pati, Utpalinī by Vyādi, and Saṃsārāvarta by Vikramāditya. He has taken the substance of these and other works in preparing the Hārāvalī. In this work the author salutes Mahā-deva in the opening verse and names Buddha nowhere.

Seṣa-giri Sāstrī has pointed out in page 41 of his report for 1893-94 that when writing Tri-kāṇḍa-šeṣa, Puruṣottama had not the title of Mahāmahopādhyāya. That title was conferred on him before the Hārāvalī was written.

The other great writer of this period is Hema-candra.

I have given an account of him in the grammar section of this preface. In lexicon, he has written four works.

- (1) Abhidhāna-cintāmaņi which has been printed in Yašo-vijaya-jaina-grantha-mālā, and a description of the book and of its commentaries has been given by R. Sarmā in his Introduction, page xxxviii.
- (2) Anerkārtha-samgraha, edited at Vienna, consisting of 1829 šlokas divided into six kāndas after the number of syllables, to which is added a supplementary kānda on the avyayas. In each kānda the words are arranged in two-fold alphabetical order. First after the final consonants, second after the initial letters, so that it becomes almost as easy to find out a word here as in a modern dictionary. The genders are not noted. They are to be learnt from the author's Lingānuāsasana. To this work there is a commentary by Hema-candra's pupil Mahendra Sūri who out of respect for his guru, ascribes it to him.
- (3) The third work is Nighaṇṭu-ṣeṣa, which is a Botanical supplement to his Abhidhāna-cintāmaṇi—"It consists of 396 slokas divided into six kāṇḍas, vṛkṣa, gulma, latā, ṣāka, tṛṇa, and dhānya"—Introduction, R. Ṣarmā. L.
- (4) The fourth is Desī-nāma-mālā, a Prākṛta dictionary in which the author has utilised the Pāiyalacci, a Pāli

dictionary. Hema-candra's work deals with only Desi words as opposed to Sanskrit words and its derivatives (tad-bhava, and tat-sama). It is divided into 8 chapters called vargas and the words are arranged after the initial letters and the number of syllables. Homonyms are placed just after words of one meaning beginning with the same letter and there is a commentary by the author himself.

Medinī's lexicography is called Nānārtha-šabda-koṣa.

Its date was hitherto considered to be between Viṣva-prakāṣa in 1111 A.D. which he quotes and Rāya-mukuṭa who quotes him. But Mr. R. Ṣarmā has pointed out that Malli-nātha and Padmanābha also quote from Medinī and they both belong to the last half of the 14th century. Medinī's authorities are almost the same with those of Sarvānanda (1159 A.D.). His date therefore should be somewhere between 1159 and 1350, and if the quotation from Medinī in the commentary of Mankha's koṣa is genuine Medinī must have flourished in the earlier half of this period.

Medinī Kara describes himself as the son of Prāṇa Kara who was the ruler of the Northern provinces of the Uḍiṣyā kings of the Gaṅga dynasty. The capital of his province was an inland town. Medinī Kara removed it to a place on the Kăsāi where he founded a city after his own name; that city is still an important town in Bengal and is called Medinī-pura. (I.B. and O.R.S. Gazetteer literature of Bengal, Vol. IV, 1918, p. 16.).

There are two estimates of the worth of Medini-koṣa. Aufrecht says "The Visva-prakāsa is quoted, pilfered, and abused by Medini Kara", while Seṣa-giri Sāstrī speaks of Visva-prakāsa in desparaging terms and extols Medini-

koşa. He says, "It is very copious, containing all words according to their final letters as Kanta, Khanta, etc., and each of these groups is arranged according to the number of syllables, as monosyllables, dissyllables, trisyllables, etc., and again according to the order of initial letters. the works of the kind I have seen, this is the best. author gives a list of lexicographers and other authors whom he has consulted and very rightly condemns the Višva-prakāša of Mahešvara which he includes in the list as a work of many defects in the following passage:-"Apivahu-doşam Visva-prakāša-koşam ca suvicārya" pp. 42-43 of his report for 1893-94. Again in page 47, "whatever may be the boast of the author about the merit of the lexicon (Visva-prakāsa) the work has one defect, namely, that the genders of the words whose meanings are given are not mentioned and the words are not properly arranged. These are the defects which were carefully avoided in the Medinikoşa, and the author of that work very fitly condemns Višva-prakāša."

During this sub-period, there were written a number of lexicographies by various authors who are known only from quotations in Sarvānanda, Hema-candra, Mahešvara, Medinī, Halāyudha, and other writers of the 12th and 13th centuries A.D. R. Sarmā gives the names of thirteen of these works of which there are MSS. of three only. The others are mere names still, but they are historical names as quotations from them occur in authentic works. (No. 8 para 12 of his Introduction.)

Of the three works of which MSS. exist, Nānārtha-samgraha by Ajaya-pāla is a homonymous vocabulary, which begins with a salutation to Buddha, contains 1730 words based generally on the Sāsvata-koṣa. The avyayas

are not collected at the end of the whole book as in other kosas but placed at the end of each chapter. The second is Nāma-mālā of Dhanañjaya, a lexicon of synonymous The author seems to be a Digambara Jaina. refers to Akalanka and Pūjya-pāda, both Digambara He says he has written only two hundred slokas. Dhanañjaya's Nāma-mālā seems to be very popular in the Karņāţa country as there are commentaries on it in Kana-This is given in pp. 1612-1615 of the Madras Catalogue, Vol. III. But in No. 1616, there is another work The work is entitled attributed to the same author. The first pariccheda Nighantu-samaya in two paricchedas. is the same as the Nāma-mālā but the colophon of that pariccheda is peculiar, "Iti Dhanañjaya-kṛtau Nighaṇṭusamaya - sabda - samkīrņa - phaņiti prathama - paricchedah samāptaḥ. The second pariccheda also has a colophon sta धनञ्जयक्वती निघग्टसमये समयग्रव्दसङ्गीर्णप्ररूपणे दितीयः परिच्छेदः। The two paricchedas contain altogether 251 verses. speaks of a work by Dhanañjaya in three sections;

- (1) Sabda-saṃkīrṇa-rūpaṇa.
- (2) Sabda-saṃkīrṇa-prarūpaṇa.
- (3) Sabda-vistīrņa-rūpaņa-pariccheda

Dhanañjaya is said to have written a kāvya entitled Dvisandhāna-kāvya, in the year 1123 A.D.

The third work of this list of which MSS. exist, is Dharaṇī-koṣa or Anekārtha-sāra arranged after the final consonants and the number of syllables. He includes kṣa in the alphabet like most non-brahmanic writers.

I refrain from giving the names of the other ten works of this list as we know nothing about them except that they are quoted.

In the Madras Catalogue, Vol. III, page 1170, on grammar, lexicography, and prosody, mention is made of a dictionary by mahā-kavi Kāli-dāsa and the cataloguists puts down the name as a Kāli-dāsa. The work is entitled Nānārtha-sabda-ratnam. R. Sarmā has but slightly noticed this in the para 18th of his introduction. I want to give it a prominent mention for the following among other reasons. Kāli-dāsa, in his Raghu-vamsa, makes his salutation to Siva in the form of half man and half woman. This work also begins with a similar salutation to a deity white in the right and not white in the left. The second reason is that it has been commented upon by Nicula-kavi Yogi-candra. Mallinātha says in his commentary on the 14th verse of the Megha-dūta that Nicula was a friend of Kāli-dāsa and that Din-nāga was his enemy. The commentator Nicula says, that he is writing the commentary because the author Kāli-dāsa is his friend. Another reason is that Kāli-dāsa in this work says that he writes the book that people may easily understand words and their meaning without much trouble, because at present without studying the Mahā-bhāṣya and other works none can understand the meaning of words mentioned by Pāṇini, Sakti, Candra, Sūrya, and Indra. The commentator says that these are the five authorities who settled the forms of words. But Kumāra does not do it.

Against these reasons, there is one which will throw doubt on the authorship of Kāli-dāsa. In the colophon of the tīkā, named Taralā, Nicula says, that he has been encouraged to write the commentary by King Bhoja. But he does not speak of Bhoja, as the King of Dhārā, but only as Mahārāja-širo-maṇi. There is another reason against the assumption that Kāli-dāsa is the author of this koṣa. He was certainly a Brahmanist and depended on Pāṇini and

others for the correctness of words. But in his colophon in this book he includes kṣa in the Sanskrit alphabet.

Madras Catalogue, Vol. III, page 1186ff. makes mention of another dictionary or koṣa by Vara-ruci who was honoured by Vikramāditya. Like other Vara-ruci's dictionaries it treats only of genders. But it is in verse. The commentator who is nameless refers in the preamble to Jaimini-koṣa-sūtra, to the opinions of Kātyāyana and Vyāsa to the declarations of poets, Ṣaṅkara, Ānanda and others, to Daṇḍin, Vātsyāyana, and Ṣāsvata. The koṣa and the commentary extend over 41 pages, so the koṣa must be a very short work of ninety verses in all and at the end Vara-ruci declares that what is not mentioned here is to be understood from usage. The colophon gives the name of the work as Līṅga-viṣeṣa-vidhi.

I draw special attention to these two works attributed to two of the nine gems of the Court of Vikramāditya, one on homonyms and the other on genders.

The late lamented R. Sarmā, in para 16 of his Intro
Koṣas after Medinī.

duction, gives a list of twenty-three koṣas in Sanskrit written before the establishment of British rule in India. His descriptions are short and he says these are less frequently quoted and not regarded as authoritative. But the history of some of them is interesting and so I give his list in full and add what new historical information I could glean.

- (1) Sabda-ratna-pradīpa—perhaps the same as Kalyāṇa-malla's Sabda-ratna-dīpa. It was composed in 1295 A.D.
- (2) Apavarga-nāma-mālā or pañca-varga-parihāra-nāma-mālā—author Jīna-bhadra Sūri, a favourite disciple of Jīna-priya. His date is 12th century.

- (3) Šabda-ratnākara by Mahīpa, the homonymous section has a different name Nānārtha-tilaka—date 1374.
- (4) Bhūri-prayoga by Padma-nābha-datta the founder of the Supadma school of grammar. (See grammar section of this Introduction.) The synonymous portion is short but the homonymous portion is long, date,—latter end of the 14th century, place,—Mithilā.
- (5) Šabda-mālā by Rāmešvara Šarmā, written on the model of No. 4.
- (6) Nānārtha-ratna-mālā of Irupaga-daṇḍādhinātha or Bhāskara. He was the younger brother of Rājā Harihara I of Vijaya-nagara. His name does not appear. Bhāskara is the name perhaps of the paṇḍita, who assisted him in preparing this dictionary. It was composed during the latter half of the 14th century. It is curious to note that Sāyana and Mādhava, though they wrote on various branches of Sanskrit literature, never attempted lexicography, perhaps, because a royal prince had undertaken it. These princes whose administrative work sat rather lightly on them, often employed their leisure in the pursuit of literature.
- (7) Abhidhāna-ratna by Jaṭā-dhara. Aufrecht says, the author was earlier than Rāya-mukuṭa. The work is modelled on Amara-koṣa, but gives in many places additional information. The author's father was Raghu-pati and mother Mandodarī. He belonged to the Dinḍi găi. He lived at Deva-kaḍa, near Chittagong, on the Pheṇi river, which flows from the Chandra-nātha hills (I.O. 1080).
- (8) Anekārtha-dhvani-mañjari in 88 šlokas. The author is Gada-siṃha, who seems to be earlier than Rāya-

mukuṭa. Gada-siṃha wrote many books and commentaries. A fragment of his commentary on Bhāravī is to be found in my ancestral collection. Raghu-nandana quotes from him during the middle of the 16th century. Gada-siṃha quotes Rudra, Gangā-dhara, Dharaṇī, and Ratna-koṣa.

A dictionary of the same name by the Mahā-kṣapaṇaka of Kāṣmīra has already been mentioned. That book contains 320 verses.

There is another work of the same name in I.O. 1029 and 30, which contains slokadhikara 92 verses; Ardha-slokadhikara 69 verses; Padadhikara 19 verses; and a fourth chapter containing 43 verses. Many of the verses are identical with that of Maha-kṣapaṇaka. The author's name does not appear.

- (9) Rūpa-mañjarī-nāma-mālā by Rūpa-candra composed in 1588, according to Bhāṇḍārkar's Report for 1883–84 p. 60.
- (9a) Sīghra-bodhinī-nāma-mālā by Puṇḍarīkākṣa-viṭ-ṭala who flourished in Akbar's time.
- (10) Sāradīya-nāma-mālā by Harṣa-kīrti, a Jaina monk at the end of the 16th century. It has a commentary named \(\bar{S}\)ruta-bodha by the author himself written in 1624.
- (11) Sabdārtha-ratnākara in three kāṇḍas, by Vāmana-bhaṭṭa-vāṇa. Stein says that it is probably the same work as quoted by Appaya Dīkṣita. But R. Sarmā surmises that the author flourished in the last century.
- (12) Nāma-saṃgraha-mālā by Appaya Dīkṣita, perhaps the same author who in the beginning of the 17th century

or earlier wrote works on a variety of subjects. It has an erudite commentary showing the author's acquaintances with a large number of kosas.

- (13) Nāma-koṣa by Sahaja-kīrti in 6 kāṇḍas. It gives a number of rules for the determination of genders. In 1627 A.D. the author composed a poem in praise of the image or Pārsva-nātha at Lodhra-pura.
- (14) Pañca-tatva-prakāša by Veṇī-datta composed in 1644 and lithographed in Ṣaṭ-koṣa-saṃgraha.
- (15) Kalpa-dru by Kešava. R. Šarmā has published this book in the Gaekwaḍ Sanskrit Series. It is divided into three kāṇḍas, i.e., main branches, each with a number of pra-kāṇḍas or minor branches. It was composed in 1660 A.D. There seems to have been other Kešavas, because Malli-nātha quotes from one. This may be Kešavasvāmī. Kalpa-dru is the largest synonymous dictionary.
- (16) Šabda-ratnāvalī by Mathureša. R. Šarmā thinks that this Mathuresa is identical with Mathuresa Vidyalamkāra, who wrote a commentary on Amara entitled Sāra-The identification seems to be very doubtful. The commentator is Mathureša Vidyālaṃkāra but the author is simply Mathuresa. The commentator wrote in the interest of Supadma Vyākaraņa which is not studied in The commentator is a Banerji of Napādī in East Bengal. West Bengal, while the author wrote in East Bengal under the patronage of Mucca Khān Masalanda Elli, son of Isā Khān who was the chief of the Bāra-bhtiyās or Twelve landlords who divided East and South Bengal among themselves, in the beginning of the 17th century. Masalanda Elli had many brothers among whom Khān Mahammad,

Khān Ābdullā and Khān Yuddhānanda are mentioned in the MS. Rūpa-dāsa and Vallabha-rāma were Masalanda's Hindu officers who encouraged the author to write the book.

- (17) Koṣa-kalpa-taru by Viṣ̄va-nātha. It is both homonymous and synonymous.
- (18) Nānārtha-pada-peṭikā by Sujana (Mad., III, pp. 1166-67) and Sabda-liṅgārtha-candrikā both are homonymous, one arranged according to the last consonant and the other according to gender. (Mad., III, p. 1206) A commentary to the 2nd is entitled Dṛṣṭānta-siddhāñjana by the grandson of the author whose name is Vidvat-kallola-bhaṭṭācārya. The grandson of the commentator, Vidvac-cakora-bhaṭṭācārya, wrote a sub-commentary entitled Sarat (Mad., III, p. 1118).

The name of the text is \$\bar{S}\$abda-\$\bar{s}\$abdartha-candrika, that is, the moon-shine of words and their meanings. To enjoy the moon-shine one must have clear vision and clear vision is obtained by the use of anjana or eye-wash; that wash is supplied by the grandson. Moonshine is most glorious in autumn and therefore the grandson's grandson names his sub-commentary simply as \$\bar{S}\$arat or autumn. So the autumnal moonshine is seen with a clear vision by the exertions of four generations.

(19) Paryyāya-šabda-mañjarī (Mad., III, p. 1174) by Vidyā Hāmvīra-mišra is a synonymous dictionary. The author calls himself Candra-cūdāvatāra,—an incarnation of the moon-crested Siva. It is in three gucchas or bunches. It treats of those words which are commonly used, those which are useful to men, and those that are used in the šāstras. In the first bunch it treated of cities,

in the second, of men, and in the third, of the world. So the work is concerned with terrestrial world only.

Sabda-šabdārtha-mañjūṣā (Mad., III, p. 1210). The catalogists says, it is by King Hāmvīra-mišra, the colophon says Kavī Hāmvīra-mišra. It treats of synonymous and homonymous words. Its chapters are named Apavaraka. In three apavarakas it treats of gods, men, and animals.

R. Sarmā thinks that the authors are identical, though one is called a poet and the other, a learned man. The king is, I believe, a mistake of the catalogist.

A work of the same name is quoted in Amara-khaṇ-danam by Śrī-harṣa (Mad., III, p. 1113). So the work seems to be rather old.

The word manjūṣā means a covered basket; jewels are put generally in a manjūṣā. Things that are put in are called 'dhaukā', so the commentary of this Manjūṣā is 'Dhaukā' (Mad., III, p. 1112). It is by Murāri-misra, the pupil of Mani-misra.

- (20) Paryyāya-ratna-mālā by Mahešvara (Mad., III, p. 1177) in three paricchedas treating of celestial, terrestrial, and nether world objects respectively. It generally treats of sentient beings. The author was a worshipper of Mahešvara.
- (21) Paryyāya-šabda-ratnam by Dhanañjaya Bhaṭṭā-cārya in three sargas treating of upper, middle, and lower regions. The catalogist says, that the author refers in his introduction to Sabdendu-šekhara. This is not the Sabdendu-šekhara by Nāgeša-bhaṭṭa, because the author is described as 'Sabdendu-šekhara-kṛti-pravilāsa māna-kīrtiḥ'

that is a man whose fame has spread abroad by the work entitled Sabdendu-sekhara.

(22) Višva-medinī by Sārasvata-mišra. (Mad., III, p. 1192.) Medinī-koṣa is merely homonymous, so to differentiate the present work from Medinī-koṣa it is called Višva-medinī. It is in three kāṇḍas, homonyms, synonyms, and indeclinables. It treats of genders in another of his works named Hema-medinī arranged in alphabetical order.

It has a commentary named Sumanaḥ-kāntā (Mad., III, pp. 1193-94) by Vācas-pati-mišra, the author's grandson. The grandson says that his grandfather was guṭikā-siddha like many famous authors, and he gave him the name Vācas-pati-mišra.

(23) Višva-nighantu or Višva-koşa by Višva-kavi (Mad., III, p. 1189). It is a homonymous dictionary, in which the words with many meanings are given in the 1st case-ending and the different meanings in the 7th case-ending.

These twenty-three works are given in the same order as in R. Sarmā's introduction to the Kalpa-dru-koṣa. But there are other modern koṣas, too. One of them is Sruta-sābdārtha-nighaṇṭu or Sruti by Somešvara, the pupil of Yogešvara. It is in sixteen vargas. The author says that Nighaṇṭu, Jñāna-koṣa and others are well known. In this koṣa is given what is not said or badly said in them and explained what is said in them. It treats of the Vedic words, their names, their genders, and their meanings. I.O. 1035 gives the numbers of each of the sixteen vargas. The vargas are generally named after the first word. The vargas from 8 to 15 are Kādi, Cādi, Ṭādi, Tādi, Pādi,

Adbhuta, Yādi, and Sādi. The author says that he has studied both the mantras and tantras and collected words which have a definite meaning there.

Paryyāyārṇava (Mad., III, p. 1181) by Nīla-kaṇṭha is a collection of synonyms in five taraṅgas. The author says, that whatever, Dhanvantari, Marīci, Atri, and others have said in the matter of terrestrial research will be noted in this work. The five taraṅgas are (1) Nivandhana-taraṅga, (2) Patra-phala-vṛkṣa-prašaṃsā, (3) Puṣpa-dāru-vṛkṣaka-saṃsāra-latā-gulma-šasya-višeṣa-parišīlana-vicāra, (4)Deva-tiryag-jantu-vicāra, (5) Manuṣyādi-vicāra.

Kṛyā-nighaṇṭu is a dictionary of verbs by Bhaṭṭoji
Dīkṣita conjugated in the third person,
singular, present tense. (Mad., III,
page 1115.)

Sārasvatābhidhāna, a small vocabulary of 32 šlokas is attributed to Sarasvatī herself. This is to be kept a secret by all poets and not to be communicated to others just as one's age and one's wife. It has a synonymous portion in verses, and a homonymous portion of twenty-three words. Rājendra-lāla Mitra notices two MSS. of this work, one containing 11 šlokas and the other 47 šlokas (L. 385 and 1122).

Nānārtha-ratna is by Šrī-nātha who consulted many koṣas and many paṇḍitas with the object of making the work useful to young men. The word is generally given in the prathamā and its various meanings in the saptamī. The gender is to be known from the declension. The words are given in the order of consonants at the end. (Our Catal. 4724.)

Kriyā-koṣa is by Rāma-candra, son of Višva-nātha and a disciple of Kṛṣṇa Paṇḍita. It gives the meanings of roots which are classified according to their import,—apparently a very modern work. Aufrecht in his Catal. III, mentions Kriyā-koṣa as an abridgment of Bhaṭṭa-malla's Ākhyāta-candrikā by Rāma-candra, son of Višva-nātha.

The author at the end of his book says, though Bhatta-malla has written a book on this subject, he is writing this abridgment for the comprehension of young men giving those verbs only which have extensive currency.

The oldest work of this class is said to be Dvi-rūpa-koṣa by Šrī-harṣa, the author of Nai-A dictionary of words with two or more forms, that is, spellings.

Same account of Šrī-harṣa as in that work. But in this work, he says of himself, as Naiṣadha-mahā-kāvyojjvala-kīrtinā. It is not only a Dvi-rūpa-koṣa, but a Tri-rūpa-koṣa, Catū-rūpa-koṣa, and Pañca-rūpa-koṣa. The forms of words differ sometimes in mātrā (quality), sometimes in letters, sometimes in vibhakti (declension) and sometimes in ruḍhi or usage.

Sabda-bheda-prakāša is by Bhaṭṭoji Dīkṣita. The causes of different forms, in this work, are given a little differently from those of Srī-harṣa. It says, that the difference is sometimes from mātrā, sometimes from letters, sometimes from difference of meaning, and sometimes from rudhi or usage. (Mad., III, page 1205).

(Printed in Grantha-pradaršanī.)

Višeṣāmṛta, sometimes called by mistake Viṣāmṛta, is by Tryamvaka-misra. It gives the alternative forms of words. The author

says, that he was proficient in 32 bhāṣās from which varieties of words were formed. (Mad., III, p. 1195.)

Sarasvatī-vilāsa is by Svarita-vallabha Bhaṭṭācārya,

born in the family of Ṣaṃkara-miṣra.

It is divided into three chapters. (1)

Antyādi-ramyam (2) Dīrghādi-vicitram (3) Gaṇitā-gaṇitādi-kathanam (Mad., III, p. 1120).

Vaibhāṣika-koṣa by Kṛṣṇa-kavi, son of King Lakṣmaṇa and Mallikā. The work was written in Kali-yuga era 4869, that is, 1768 A.D., the commentary, by the author, in Kali-yuga era 4882, that is, 1781 A.D. It deals with alternative forms of words (Mad., III, p. 1200).

Another work on Dvi-rūpa-koṣa is by Puruṣottama-deva. (I.O. 1037 and 1038.) Sabda-bheda-prakāṣa is also attributed to the same author; but Eggeling says, "It agrees pretty closely with the first part of the first supplement of Maheṣvara's Viṣva-prakāṣa.

These works are so similar to each other that it is very difficult to distinguish one from the other and so there is confusion about the authorship in many of them. A good instance of this has been given by Eggeling in 1037 of his Catalogue.

Dvi-rūpa-dhvani-saṃgraha is a vocabulary of words of different spellings by Bharata Mallika, —son of Gaurāṅga Mallika (I.O. 1041).

Varṇa-deṣanā (I.O. 1039) is by Puruṣottama-deva. In

the preamble the author says, this
work is written for regulating the
spelling and it is to be regarded as a
command of the King.

The Sanskrit alphabet is purely phonetic but with the advance of the Aryans towards the east and the admission of many non-Aryan tribes into the Aryan society, the purely phonetic character of the alphabet changed, and the change is nowhere more marked than in Eastern India, especially In Bengal ja (ज) and ya (य) are similarly proin Bengal. nounced, ba (व) and va (व) are similarly pronounced. distinction is made between the cerebral na and dental na. The three sibilants have the same pronunciation. true so far as the sound reaches the ear. The form of letters in different provinces, specially in the east, also creates confusion; kha and ksa are often confused in writing, sometimes sa is written for both. Gha and ha, are often confused, da and nda are scarcely distinguishable. sottama writes his Varna-desana to prevent all these confusions and to regulate the spelling according to the old Mahesvara in the appendix to his phonetic alphabet. Visva-prakāsa, entitled Sabda-bheda-prakāsa, made an attempt to regulate spelling in the same direction. Purusottama seems to have taken up the work in earnest. Besides his Varņa-dešanā, he has written Ekākṣara-kosa 4731—VI. Sakāra-nirņaya 4728—III, is a spelling book designed to point out, what words have the letter sa, what words sa and what words sa; what words have na and what words have ja; and from this it appears that Purușottama was a Bengali.

Varṇa-prakāša is by Karṇa-pūra written for the use of Rāja-dhara, son of Amara-māṇikya of Tripurā, the 159th king from the Moon. (See Introduction to the Rāja-mālā 8%).) The object of the book was correct writing. The author consulted purāṇas, punnings, yamakas, 19 koṣas, many works on dhātu-vṛtti, and uṇādi. It treats of the difference

between, ja and ya; na and na; ba and va and the three sibilants (I.O. 1036).

Besides these there are many dictionaries of words of one syllable only variously named Ekākṣara-koṣa, Varṇā-bhidhāna, Mātrikā-nighaṇṭu, etc. One of them is attributed to Vara-ruci, another to Puruṣottama-deva, a third to Bharata Mallika, a fourth to Sudhā-kalasa, a disciple of Rāja-sekhara, a fifth to Srī-nandana-bhaṭṭa, and a sixth to Mahī-dhara, and a seventh to Bhāskara-paṇḍita. They are to be found in the I.O. Catalogue and in our Catalogue Nos. 4722 and 4726. There are other koṣas entitled Rāsi-koṣa, Nakṣatra-koṣa and so on. These are not koṣas properly so called, simply lists of Rāsis, Nakṣatras, et cetera.

CHANDAḤ-SĀSTRA.

PROSODY.

In Vaidika literature, chandaḥ does not necessarily mean metre. It means anything that covers and includes, besides metre, rhythm, style, intonation, melody, and cadence, and all that embellishes and dignifies literature from common speech. Every mantra has its chandaḥ and it is to be named before the mantra is uttered. Even Yajus which is generally in prose has chandaḥ. Long prose mantras have their chandaḥ. The Vedicl anguage is called chāndasa. Pāṇini while speaking of the Vedic language gives the word chandasi in his sūtras as opposed to bhāṣāyām.

स्थेच मा मन्यूच मन्यूपतयच्च, etc., uttered by every brahmaṇa in their morning sandhyā, is said to be in Prakṛti chandaḥ. This is the Prakṛti chandaḥ of Piṅgala in 84 letters. There are chandaḥs of one letter, two letters, up to 104 letters. This cannot be metre. The mono-syllabic Bhūḥ, the di-syllabic Bhuvaḥ and mono-syllabic Svaḥ are mantras and they have their chandaḥ.

Chandaḥs are generally divided into Vedic and laukika.

Laukika chandaḥs generally contain
from twenty-four to forty-eight letters
divided into 4 pādas or quadrants.

The Vedic chandaḥs are not so divided. Not to speak of the Daivī-gāyatrī, etc., that is, from 1 letter to 23 letters, even the Gāyatrī chandaḥ of 24 letters is divided generally into 3 pādas or quadrants of 8 letters each. There are Gāyatrīs of 2 quadrants also, called Dvīpadā.

Chandah was a powerful instrument in keeping the purity of the pronunciation of Vedic Chandah as a Vedānga. mantras. If there was any mistake, the chandah will at once detect it. So, the chandah is regarded as one of the six angas, limbs or subsidiary studies of the Vedas. It is often called the chief anga or So, much importance was attached to the first anga. it in Vedic times. As a Vedānga it had treatises for different Vedas, and different sakhas of it. But Pingala's great work cast every one of them into shade, and they have all disappeared, still Pingala has perpetuated the names of many a prosodists before him. He names Kraustukī, Yāska, and Tāṇḍina as his predecessors in Vedic prosody. (See Ping. ch. III, sūtras 29, 30, and 36.) But it is not possible to determine whether they were writers belonging to different sakhas or writers like Pingala of tracts on Vaidika chandah as a whole.

The age of Pingala was never properly investigated. But the tradition embodied in the Age of Pingala. Kāvya-mīmāmsā by Rāja-šekhara in the beginning of the 10th century, places him immediately after Pāṇini, and both of them were tested at Pāṭali-putra, and Pingala-nāga was in his old age, the preceptor of Vindusāra's sons. So he must have flourished in the 2nd half of the 4th century B.C. As Pāṇini has embodied in his great grammar both chāndasa language and bhāṣā, so Piṅgala has also embodied in his great prosody, both Vedic and laukika. As Pāṇini was preceded by several grammarians, who wrote on bhāṣā, some of whom he names; so Pingala was preceded by several writers on laukika chandah, of whom he names at least four, e.g., Saitava, (See. Ch. VII., sūtra 10. Rāta and Māṇḍavya, (Ch. VII, sūtra 34) and Kāsyapa (Ch) VII, sūtra 9).

Pingala's system is based on arithmetic, permutation, combination, and even progression which subsequent writers did not take any account of. Hence there is a great difference between his system and those of Vṛtta-ratnākara and Chando-mañ-jarī. Like Pāṇini, Pingala attempts to reduce the nomenclature of the essentials of his prosody into algebrical signs. Guru and laghu he reduces to ga and la, and as the whole of the system of prosody depends on short and long vowels, the whole work looks like algebra, with short and long vowels in different positions. In a combination of 3 letters, he has given us eight groups. Short vowels is one mātrā and long vowels, two mātrās. Writing short vowel with a curve and long vowel with a line, he has given:—

The Vedic prosody of Pingala ends with the 7th sūtra of the 4th chapter. In the beginning of the 2nd chapter he gives a tabular statement in which the vertical column contains eight entries, (1) Ārṣī (2) Daivī (3) Āsurī (4) Prājāpatyā (5) Yājusī (6) Sāmnī (7) Ārcī (8) Brāhmī. The horizontal columns contain the names of seven chandaḥs (1) Gāyatrī (2) Uṣṇik (3) Anuṣṭup (4) Vṛhatī (5) Paṅkti (6) Triṣṭubh, and (7) Jagatī. In the horizontal column Ārṣī, the chandaḥs increase by 4 letters each, 24, 28, 32, 36, 40, 44, 48. Above these there is Ati-jagatī 52; Šakkarī 56; Ati-

Šakkarī 60; Asti 64; Atyasti 68; Dhrti 72; Ati-dhrti 76; Krti 80; Prakrti 84; Ākrti 88; Vikrti 92; Samkrti 96; Abhi-krti 100; Ut-krti 104.

"The Vedic verses were composed at different times in diverse localities and by various per-The Vedic verses. The gifted authors were not sons. hampered by any rules of grammar or rhetoric, syntax or prosody. The language was not stereotyped then, as it subsequently became. In the unbounded vigour of genius and amidst the surrounding luxuriance of nature they burst forth into expressions, sometimes so exquisite as to be almost inimitable. There is no wonder then that the Vedas came to be regarded as an emanation from the Supreme Source of all things. But that very luxuriance made it well-nigh impossible to bring it under general rules. Whatever schemes might be adopted there would still remain some exceptions that could not be included in To avoid this inconvenience, the authors of the rules of versification devised an exceedingly plastic and variable numerical method. In it, a single syllable is a Daivī-gāyatrī, be it a long or a short one. A couple of syllables are a Daivī-uṣṇik, three of them are Daivī-anuṣṭup and so on to an indefinite extent.

"Then again by the rules of Nicrt and Bhurik (Ch. III, sūtras 59, and 60) Svarāṭ and Virāṭ, an addition of, or, a diminution by a syllable or two is quite legitimate.

Thus the little gaps in the numerical gradation are completely bridged over and there could be no imaginable sentence or composition that would not fall under one or other of these measures. We must remember again that there was no restriction whatever as to long or short syllables nor any regulation of pause or

yati.'' (Introduction, Para 13 and 14 of Ghoṣa's Chandaḥ-sāra-saṃgraha.)

As I have said in the preface to the Purāṇa volume that the Agni-purāṇa has chapters on versification both Vedic and laukika. The author of the Purāṇa follows Pingala closely as explained by an yet unknown commentary, whose opinions have been refuted by Halā-yudha, the standard commentator of Pingala in the 2nd half of the 10th century A.D. in Mālava. The later chandaḥ works also deal with Vedic versification. One of them counts the numbers the Vedic metres as opposed to laukika. The Nārada-purāṇa, too, in its second book has a chapter on Vedic prosody.

Pingala admits of three classes of laukika chandaḥs

(1) gaṇac-chandaḥ (2) mātrāc-chandaḥ

(3) akṣarac-chandaḥ. One is Āryyā,
etc.,; two, Vaitālī, etc.,; three,

Samānī, etc.

The second division of laukika verses in Pingala is

Vaitālīya. In it there are four quadrants. The odds have 14 mātrās, and the evens 16. The last syllable of each pāda must be long. There are altogether eighteen varieties.

The third, akṣarac-chandaḥ is of three kinds:—(1) Sama, (2) Ardha-sama, (3) Viṣama, that is (a) where all the quadrants have equal numbers of syllables; (b) where the first and second have the same number of syllables as the third and fourth respectively; and (c) where all the quadrants have different number of syllables.

From Gāyatrī in 24 letters to Ut-kṛti in 104 letters, all the chandaḥs are common both in the Vedas and in bhāṣā. The difference being (1) the arrangement of quadrant is very loose in the Vedas and very rigid in the bhāṣā (2) the mātrā is, as a rule, ignored in the Vedas, but their succession is very strict in bhāṣā; (3) the pauses are non est in the Vedas, but they are essential in the bhāṣā.

The varieties of these chandahs come to millions.

All chandahs above 104 syllables, that is, 26 syllables in a quadrant, are called Dandaka. In the 10th and 11th centuries, the Dandakas became very fashionable. In writing, these long metres looked like prose. In print, too, they are difficult to be distinguished from prose. All chandahs, not mentioned in these rules, are called gāthās.

Prākṛta-piṅgala is a work on chandaḥ not of Vedic or classical Sanskrit but of Prākṛta. It is attributed to Piṅgala, because, he is the earliest and the greatest of the writers on chandaḥ. It may have followed in some instances Piṅgala's Chandaḥ-sūtra, but it is a very late work. It mentions Hāmbīra, the Rājput sovereign of

Mewar in the 14th century. Muhammedan words are often met with in this work, and the commentaries all belong to the 17th century. The most noted name amongst the commentators is Visva-natha Tarka-pañcanana, the writer of three of the most difficult, abstruse, and erudite works on modern Nyāya. How he came to write a commentary on Prākṛta-pingala is a wonder. Vamṣṣṣdhara's commentary was written at Benares in 1621. His father, Kṛṣṇa-deva, encouraged and helped him in his work. Yādavendra, who has the titles of Budha-rājendra, Dašā vadhāna, and Bhaṭṭācārya wrote a commentary on the Prākṛta-pingala with the object that no teacher's assistance would be necessary. There is another commentary, by Kṛṣṇa. A fifth commentary by Srī-harṣa Sarmā, son of Pandita Makara-dhvaja, is mentioned in No. 9 of the Chandah section of the Calcutta Sanskrit College Catalogue.

Pingala-prākṛta-sūtra with a commentary by Bhaṭṭa Lakṣmī-siṃha was composed in 1657 Saṃvat equal to The commentator says, that, Valmiki is the 1600 A.D. earliest poet in Sanskrit, Sāli-vāhana in Prākṛta and Pingala, which is another name of Sesa-naga in bhasa. (This is perhaps the reason why in Rājputāna, the bards write in two distinct languages, Dingala and Pingala. Maru-bhāṣā is Diṅgala, and Vraja-bhāṣā is Piṅgala.) Sesanaga wanted to know how much of his hood was covered by the earth and so he came to earth in the guise of a But Garuda, his enemy, knowing his disguise swooped upon him from a great distance. The brāhmana said to Garuda, "you see my skill in poetry, what I write in one place I do not write in another". So saying he went on composing poetry till he came to the end of the land and jumped into the sea and thus escaped the vengeance of Garuda (Mad., III, p. 1226).

Pingala-sāra-vikāšinī is a Sanskrit commentary on Prākṛta-Pingala by Ravi-kara, who gives his genealogy thus—

Sūla-pāṇi
|
Ratnākara Mišra
|
Dohovi Paṇḍita
|
Dhandeša
|
Bhīma-sena-mišra
|
Hari-hara Kavi
|
Ravi-kara.

The MS. in the India Office (I.O. Catal. 1110) was copied from a MS. in the library of the Pālpā Rājā of Gorakpura in 1814. Pālpā is now in Nepal territory.

Vṛtta-mauktika, is a Sanskrit treatise on Prākṛta metre by Candra-Sekhara, son of Lakṣmī-nātha-bhaṭṭa (I.O. Catal. 1114).

Chandaḥ-koṣa is an exposition of Prākṛta metres in Prākṛta stanzas serving as examples of particular metres explained.

After Pingala comes the great poet Kāli-dāsa as a writer of two works on chandaḥ in Sanskrit. The shorter one, Sruta-bodha, is well known. Copies of it will be found everywhere. It has often been printed. It has been written in a very light vein addressing the poet's wife. The definition of each vṛtta or metre is given in the same metre. The rules of chandaḥ are given in a few verses in the beginning.

It has a commentary (Mad., III, p. 1243). The commentator puts forth an apology for Kāli-dāsa, for not writing a Maṅgalācaraṇa. He says, that, Kāli-dāsa did write a Maṅgalācaraṇa, but he has not put it here. Another commentary is mentioned in I.O. Catal. 1086. It is called \$\overline{\text{Sruta-bodha-vṛtti by Harṣa-kīrti Upādhyāya, pupil of Candra-kīrti of the Nāga-purīya gaccha.}

The other work on metre attributed to Kāli-dāsa is Vṛtta-ratnāvalī. It consists of 71 stanzas in praise of Sarasvatī. Every stanza is in a special metre and contains the name of that metre. It gives no rules of prosody.

The next great writer on chandah is Ratnā-kara Sānti of Vikrama-sīla-vihāra and the guru of Dīpaṃkara-srī-jñāna or Atiša, the organiser of Mahāyāna Buddhism in Tibet. The work is entitled Chando-ratnākara, in which the author is given the title of Kali-kāla-sarvajña, that is, a Buddha of the Kali era. Ratnākara Sānti was an eminent controversialist and an acute logician. His Antar-vyāpti-samarthana has been published by me in the Bibliotheca Indica series as one of the six tracts on Buddhist logic. Some of his songs in Bengali survive in the Caryā-carya-viniscaya. The I.O. MS. is accompanied with a Tibetan transliteration and a Tibetan translation. It follows the classification of chandahs by Pingala. It is a wonder how he came to write a work on chandah (I.O. Catal. 1105).

Vāṇī-bhūṣaṇa by Dāmodara of the Dīrgha-bhūṣaṇa family in two paricchedas,—Mātrā-vṛtta and Varṇa-vṛtta is to be found in I.O. Catal. 1097. It says that the mātrā-vṛttas are 43 and the varṇa-vṛttas are 13 more.

Chando-mālā by Sāraṅga-dhara Agni-hotrī is found in I.O. Catal. 1104. It is an elementary treatise on Sanskrit prosody in which much has been omitted that is not useful to a student of chandaḥ. It has a chapter entitled Gāthā-prakaraṇa. Then follow dohā, soraṭṭhā, catuṣpadikā, etc., which are only used in Hindi and other vernaculars.

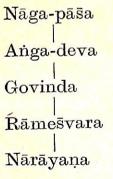
Vṛttokti-ratna is a metrical paraphrase of Pingala's rules of Sanskrit prosody by Nārāyaṇa-bhaṭṭa-tārā with a commentary entitled Parīkṣā, by the author himself, in which the verses of the treatise are throughout interpretted in a double sense. In the text the author follows the interpretation of Pingala as given by Halāyudha. The Parīkṣā commentary simply explains the text but does not criticise it (I.O. Catal. 1106).

Vṛtta-muktāvalī is by Maithila Durgā-datta (I.O. Catal; 1113). The author was patronised by Hindu-pati, a rājā of the Bundela tribe. The first king of the dynasty was Campati-rao; his son Chatra-sāla; his son was Sabhā-siṃha.

Vṛtta-muktāvalī-tarala by Mallāri, on Vṛtta-muktāvalī has not yet been found (I.O. 1112).

Two works of modern origin are very popular in India but their dates are uncertain. They are (1) Vṛtta-ratnākara and (2) Chando-mañjarī. Vṛtta-ratnākara is by Kedāra-bhaṭṭa, the son of one whose name is variously spelt as Pabveka, Pathyeka or Pebbeka of the Kāṣyapa-gotra and a master of all siddhāntas. It is divided into six chapters. The tradition of the Chandaḥ-ṣāṣtra is given thus in this work;—Mahādeva, Guha, Sanat-kumāra, Vṛhaspati, Indra, Ṣeṣa-nāga, and Piṅgala whose disciples spread the chandaḥ all over the earth. As a popular work it has many commentaries.

- (1) Mati-mañjarī is by Nārāyaṇa-bhaṭṭa-purohita, son of Nṛ-siṃha-yajvā (Mad., III, p. 1223).
- (2) Dhī-sodhanī is by Šrī-nātha, son of Govindabhaṭṭa. The author is described in the colophon as Kavi-sārddūla (Mad., III, p. 1225).
- (3) There is one commentary by Hema-saṃsada-adhīāa, son of Tīrtha-nāyaka. It speaks of Citra-kāvyas at the end. (Mad., III, p. 1238.)
- (4) Vṛtta-ratnākara-setu by Hari-bhāskara-šarmā, son of Āyājī-bhaṭṭa, grandson of Hari-bhaṭṭa, and great grandson of Puruṣottama-bhaṭṭa of the Kāṣyapa gotra, was written at Benares in 1676 A.D. (I.O. Catal. 1091).
- (5) Bhāvārtha-dīpikā is by Janārdana-bhaṭṭa (I.O. Catal. 1093).
- (6) The great Nārayaṇa-bhaṭṭa of Benares wrote a commentary on Vṛtta-ratnākara in 1545 A.D. His genealogy is given here as follows:—



(See I.O. Catal. 1094.)

The same Nārāyaṇa-bhaṭṭa wrote an independent treatise on chandaḥ entitled Vṛtta-kaumudī after the title of Jagad-guru was conferred upon him by Akbar

about 1572, when he relieved northern India from the effects of a long drought spreading over 12 years by his devotion to Rāma. This work has not yet been found. But it has been quoted by Divā-kara.

- (7) Vṛtta-ratnākarādarša by Divā-kara, son of Mahā-deva and grandson of Bharadvāja-Bālambhaṭṭa in 1740 A.D. The writer has made full use of Nārāyaṇa-bhaṭṭa's commentary and his work on Prosody entitled Vṛtta-Kaumudī (I.O. Catal. 1095). The commentator quotes a number of standard works on chandaḥ. The commentator's father Mahādeva has been described here as a Tārkika. He is the author of Dina-karī, a commentary on Siddhānta-muktāvalī of Višva-nātha Tarka-pañcānana.
- (8) Vṛtta-ratnākara-vyākhyā entitled Ratna-prakāšikā by Rāma-kṛṣṇa, son of Sadāšiva-deva and Bhavānī, grandson of Srī-pati-deva-surī and great grandson of Nīla-kaṇṭha of Ātreya-gotra. The author wrote under the patronage of Rājā Bāṇa-siṃha, son of Bhagavanta-siṃha belonging to the Ujjena-vaṃša founded by Vikramāditya.

Chando-mañjarī by Gangā-dāsa, son of Gopāla-dāsa and Santoṣā, a Vaidya by caste, is in six chapters:
(1) mukhabandha, (2) sama-vṛtta, (3) ardha-sama-vṛtta,
(4) viṣama-vṛtta, (5) mātrā-vṛtta, (6) gadya-vṛtta-stavaka.

Chando-mañjarī-ṭīkā by Jagan-nātha-sena, son of Jaṭā-dhara-sena, was written for the benefit of author's pupils (I.O. Catal. 1101).

Chando-mañjarī-jīvana by Candra-sekhara is to be found in I.O. Catal. 1102. At the end there are certain

modifications of metres, such as are detailed in the last chapter of Vṛtta-ratnākara. It deals with Prastāra, permutation, and combination of mātrās or measures.

Other works on Chandaḥ, not so popular and not so often used, are:—Ekāvalī, written by Gokula-nātha under the patronage of Fateh-shāhī, rājā of Gaḍwal in the 17th century. It deals with metres in common use. The stanzas given in illustration of various metres are all in praise of Fateh-shāhī. The work is divided into three Ratnas. The author's mother's name is Umā, and father's name is perhaps Vidyā-nidhi. The author offers this Ekāvalī to his patron, as fit to decorate him (Mad. III, p. 1225).

Vṛtta-maṇi-koṣa, by Śrī-nivāsa, son of Lakṣmī-veṅkaṭa of the Vājsaneya-sākhā. The chapters are called Viṣkambhas and there are six of them (Mad. III, p. 1228).

Prastāra from root 'str' to spread, meaning spreading or expansion. When applied to chandah, it means scansion and the calculation of the position of mātrās or measures, and syllables, by permutation and combination. It is an interesting subject, but very intricate, involving as it does a good deal of arithmetical calculation. An eminent astronomer of Beneras of the 17th century, named Cintamaņi, has written a book on the subject named Prastāra-cintā-maṇi. It is divided into three chapters:

- (1) Varņa-prastāra on metres regulated by syllables.
- (2) Mātrā-prastāra on metres regulated by quantity.
- (3) Khaṇḍa-prastāra on the application of music to the preceding two classes of metres.

The work may be of considerable use in elucidating the subject of rhythm in Indian music. The authorities

consulted in this connection are: Dīkṣita, Piṅgala-sūtra, Bharata, Bhāmaha, Vṛtta-ratnākara, Saṅgīta-darpaṇa, and Saṅgīta-ratnākara.

The father of the author, Govinda, was one of the first class astronomers with a thorough knowledge of Pāṇini, Kāvya, and Alaṃkāra. The son was equally proficient in grammar, Jyotiṣa, and Chandaḥ.

Ghosh in the introduction to his Chandaḥ-sāra-saṃ-graha, paragraphs 42-46, has applied algebrical formulæ in the elucidation of Prastāra and these should be read by those who want to elucidate this subject. His idea is that Pingala applied arithmetic and algebra to his prosody, which subsequent writers have failed to do.

All that has been said up to this time relate to blank verse alone. Later Sanskrit poets however used rhymes which they called Yamaka, and Jaya-deva has made his rhymes sweet, melodious, and famous throughout the world; so much so, that in the vernaculars we have nothing but rhymes till in the beginning of the sixties of the last century when Michael Madhu-sūdana Datta introduced blank verse into Bengali from Europe. But I don't think that Bengalis have taken very kindly to it.

ALANKĀRA.

RHETORIC.

Alankāra-sāstra or rhetoric is formulated when there is an extensive literature in any branch of Poetry. Sanskrit rhetoric regulates six kinds of Poetic literature in the main, and has six distinct origins.

The first kind of these is what Bhāmaha calls 'anibaddha' or 'muktaka'—detached or (1) Anibaddha or mukloose,—one verse poetry or short taka. The Sanskrit poetical literapieces. ture abounds in this sort of poetry. The sūktas of the Rg-veda contain from one rk to fifty-two res only, and in the end of the 10th Mandala they are arranged according to the number of verses or res they contain. Coming later, the same anibaddhas and muktakas are to be found in the Therā-therī-gāthā, in the Dhammapada (Sanskrit. Prakrit, and Pāli), in Gāthā-saptašatī, Āryā-saptāšatī. Pañcakas, Saptakas, Aṣṭakas, Dašakas, Viṃšikās, Trimšikās, Pañcāšat, Šatakas, Sapta-šataka, et cetera. For the discipline of writers of such extempore verses the formulation of dosas or defects is quite enough. Excellences there may or may not be; but it must be free of fault. single fault mars the enjoyment of a beautiful verse, just as one patch of white mars the beauty of a handsome person. There may be simple alankāras like simile, but alankāra has not much scope in such poetical pieces.

The second form of literature for which the help of rhetoric is invoked is business prose, royal writs, ordinary correspondence and documents. Glaring mistakes of grammar, language, and idiom must be avoided in these,—especially, vulgarity. It should have some excellences; it should be lucid, unambiguous, thoroughly clear to those for whom it is meant, without technical terms and the arguments should be marshalled in their proper order, and so on. Figures of speech have very little scope in this sort of literature.

The third form of literature for the exercise of rhetorical restraint is the language of controversy. That language should be free from all defects; it should be lucid, unambiguous, free from hard technicalities, and so forth. Figures of speech have very little scope here also. But it strictly follows the rules of argument (the Tarka-sāstra and Hetu-sāstra). If it does not, it is generally condemned for faulty logic.

The fourth form is poetry in prose. Some say that it is divided in two classes, viz., āk-(4) Poetry in Prose, hyāyikā and kathā. But others divide kuthā and ākhyāyikā. it in many classes. It is here that the question of style arises. There should, of course, be no glaring defects, and the figures of speech have a free scope. There are some gunas or excellences that are inherent in one style, while there are opposites in another. Originally there were two styles; later on, there became many according to the countries where they prevailed. advanced treatises style or riti came to mean the use of compound words of different degrees. The Pāñcālī rīti uses compounds of two or three words, the Lati, of five or six words,—seven at most. The Gaudi allows the compounds of any number of words while the Vaidarbhī allows no compounds. It was when poetry in prose was the order of the day, that rīti became the established discipline of rhetoric.

The fifth form of literature requiring the discipline of rhetoric is the drama. But drama (5) Drama. means much more than mere literary It has much to do with the profession of composition. actors and actresses; and for establishing this discipline on them, this section of discipline is called the Natasūtra or Nātya-šāstra. It concerns more with how actors should behave on the stage than with grammatical defects, stylish excellences, and figures of speech. that they are neglected altogether but they are given a subordinate position. The whole Sastra is concerned with the motions of the limbs, modulation of voice, involuntary expressions of the working of the mind, and accidental and superficial ornaments.

The sixth form of literature is concerned with poems in many cantos. For the discipline of writers of this class of poems, rhetoric is most needed. They have most of the higher characteristics of dramas without the help of the actors and the stage. The work is very difficult. It is the poet's words only which have to produce all the effects of a drama. Vāmana gave the highest place to dramas among all the nibaddha kāvyas to the neglect of mahā-kāvyas and other forms of literature.

So far as we are aware, these are the six branches or forms of literature to which the discipline of the Alankāra-sāstra is applied.

The first source of information about the Alankāra
sāstra is to be found in Yāska's Nirukta. In Nighaṇṭu III, 13, a list is
given of the particles of comparison in
the Vedic literature; and Yāska in his Nirukta illustrates
the use of these particles, and incidentally speaks of bhūtopamā, siddhopamā, rūpopamā, and even luptopamā and
quotes a definition of upamā from Gārgya.

In the case of writing business prose, royal writs, ordinary correspondences, the directions are given in Bk. II, Prakaraṇa 28, of Kauṭilya's Artha-ṣāstra. There

we get some effective criticism of the art of writing and of literary composition, rather writs. The composition of writs should have the following characteristics:—(1) arthakrama, (arrangement of subject matter), (2) sambandha (relevancy), (3) paripūrņatā (completeness), (4) mādhuryam (sweetness), (5) audāryam (dignity), (6) spaṣṭatvam (clearness). The doṣas or defects in composition to be avoided according to Kauṭilya, are:— (1) vyāghāta (contradiction), (2) punaruktam (repetition), (3) apa-ṣabda (bad-grammar), and (4) samplava (misarrangement of words).

There may be differences of opinion as to the date of the complete work of Kauṭilya, but that does not apply in the case of his chapter on writs. Because, at the end of it, it is distinctly stated that this chapter was written by Kauṭilya for Narendra (which is another name of Candragupta) after consulting all sāstras and examining the practice in vogue. So, this chapter was written late in the 4th century B.C.

Since the advent of the six heretical teachers and Buddha in the earlier centuries, B.C. controversy be-

tween the different sects and between the different Schools of the same sect was the order of the day and lasted for centuries. The controversy used to be called kathā. Dur-

ing Aśoka's reign, in what is called the Third Sangīti or council, five hundred old monks wrote a work entitled Kathā-vatthu or points of controversy. Books were written on vāda, tarka, vivāda, and hetu-šāstras. These controversies were useful in two different ways. (1) It led to accurate knowledge of logic, and (2) to the accurate knowledge of doṣa and guṇa of composition. The controversialists were very keen about the exact import of words,—their connotation and denotation. But they were not much in favour of clogging the clear expression of words by figures of speech. But they were also very keen about clearing their language from the defects of logic or hetu-šāstra;—especially those who wanted to popularise the hard doctrine of mokṣa by writing kāvyas on it.

Prof. Tucci in an article, J.R. A.S., 1929, July, on Buddhist Logic before Din-nāga, mentions several works on Tarka-sāstra. In Part marked II, Asanga and Sthiramati speak of vākyas as suddha-vākya, vivāda-vākya, apavāda-vākya, samvāda-vākya and upadeša-vākya. Among the adornments of speech is mentioned perfection of phrases, and this perfection depends on five things:—(1) devoid of rustic expression, (2) easy, (3) evident, (4) coherent, and (5) of good meaning.

Among the vacana-doṣas of 9 kinds, there is one called vyartha which again is divided into 10 sub-sections: (1) anarthaka, (2) apārthaka, (3) yukti-hāni, (4) sādhya-sama, (5) jāti, (6) arthānupalabdhi, (7) asambaddha, (8) anišcīta, (9) siddha-sādhya, and (10) of wrong doctrines. In a controversy these doṣas lead to the defeat of the party committing these.

In the Nigraha-sthāna section of Nyāya-sūtra as settled by Vācaspati Mišra in his Nyāya-sūcī-nibandha, there are two adhikaraṇas, viz., the second and the fourth which relate to language and thus come within the range of rhetoric. The doṣas are: (1) arthāntara, (2) nirarthaka, (3) avijñātārtha, and (4) apārthaka. These form the second adhikaraṇa. Repetition of words is called punarukta and repetition of word and sense when the meaning is clear is also called punarukta. These two form the fourth adhikaraṇa.

The defects of argument are said to be of four classes in the Nyāya-sūtras; viz., (1) hetvābhāsa (when things look like hetu but they are not so), (2) chala or quibbles, (3) jāti (opposition to argument by similitude and dissimilitude), and (4) nigraha-sthāna (points of defeat). Of these, the chala or quibbles is purely a defect of language. For example:—this man has come from Nepal because he has a 'nava' (new) blanket. The opponent says this cannot be; for he has only one and not 'nava' (nine) blankets.

Professor Ui in his work on the Vaišeṣika Sūtra of ten padārthas has proved that the Nyāya-sūtras are quoted by the Buddhist logician Harivarmā in the 3rd century A.D. So the Nyāya-sūtras may safely be placed in the 2nd century A.D. or even earlier; and the discipline of the language of controversy began before that time.

The word kathā did not always mean controversy, though in the Nyāya-sūtras vāda (controversy for ascertaining truth) jalpa (controversy for humiliating an opponent) and vitaṇḍā (controversy for the sake of controversy) are included in kathā. Yet in light literature kathā has a

different meaning,—story. The oldest of these stories was written in the Bhūta-bhāṣā in the 1st century A.D. Since then, there had grown many Kathās among the Hindus, Jains, and Buddhists.

Ākhyāyikās, short ones, are very familiar in the Brāhmaṇa literature of the Vedas. In classical Sanskrit also, there are many works called Ākhyāyikās. Daṇḍin says that the difference between the kathā and ākhyāyikā is nil; but Vāmana says that there are many more varieties of poetry in prose. It is in writing long works in prose that the necessity was first felt for rīti or different styles of writings. Later on, when the numbers of rītis were settled, they were transferred to poetry also. As I told already, that in the opinion of later rhetoricians rīti meant the use of longer or shorter compounds, or no compounds.

The drama had its origin, says Bharata in his Nāṭya
sāstra (I. 17), in Brahmā who took the
dialogues from the Rg-veda, acting
from the Yajur-veda, songs from the
Sāma-veda and rasa from the Atharvan. I think, in saying
so, Bharata, the chief interlocutor in the Nāṭya-sāstra
compares the drama with a sacrifice.

In all sacrifices, the professors of all the three Vedas
participate, and sacrifices were regarded in ancient India as the greatest work that man can do. The sacrificial hall and the sacrificial altar had a variety and beauty of construction which taxed all the resources of Vedic art and imagination. The sacrificial hall was usually a projection of the fire-house in which a perpetual fire was

kept burning by every twice-born man worth the name. At the further end of the vedī or sanctified ground, there used to be a fire-pit much larger than that kept in the fire-house. There the objects of offerings to the gods were kept arranged. These offerings may be either animals or vegetables, may be single objects or a combination of objects. There were wooden glasses in which the frothing juice of soma used to be kept ready for the use of the gods.

The idea was that the gods, invisible powers, hover round the fire-pit and anything that is put in the fire is eaten by these invisible gods. Close to the fire-pit sat the Adhvaryus or priests professing the Yajur-veda, who pronounced the sacrificial formulæ and put the offerings into the fire. Fire was regarded as the mouth of the gods and anything put in the fire was eaten by the gods. The Yajurvedi priests did all the manual and physical work in a sacrifice. At the end opposite to that on which they sat were a row of priests, the Hotas and the Udgatas, i.e., priests professing the Rk and the Sāma Vedas. number was not fixed. At the call of the Hotas or the callers, or the invokers, the gods used to come close to the fire and at a hint from them the Adhvaryus put things into the fire and the celestial feasts began. It was a general custom in ancient India which up till now lingers in some parts that high feasts were accompanied with music, both vocal and instrumental. As soon as the godly feasts began the Ud-gātās or the Sāma-vedi priests raised their chants. The whole effect was a magnificent one and it had a dramatic effect. Well might Bharata say that Brahmā in creating theatres or dramas, took recitation from the Rg-veda, the songs from the Sāma-veda, and the acting from the Yajur-veda. By saying so, Bharata indicated that the drama had its origin in sacrifices, or at least dramas were compared to sacrifices. Bharata also says that Brahmā took rasa from the Atharva-veda, i.e., the Veda professed by the superintending priest or priests with an implied comparison with the manager of the stage. Everything that is mysterious and cannot be explained is generally attributed to Atharva-veda; and nothing can be more mysterious than rasa. One reads a piece of fine poetry and tears trickle down from his eyes! One looks at dramatic acting and becomes fired with heroic sentiments! The relation between hearing of poetry and seeing of drama on the one hand, and the tears and heroic sentiments on the other is a mystery; and this mystery is attributed to Atharva-veda,—the Veda of mysteries.

Unlike the criticism from the first four sources which is merely analytical, the criticism from the fifth source, (it does not look into the beauties of syllables, words, sentences, their meaning and their arrangement), takes in the whole panorama of the drama and gives directions how to enjoy it. It is a pleasure to turn from those minute details with which our rhetoricians generally deal to the enjoyment of rasa and the enchantment of siddhi or success insisted upon in the Bharata Nāṭya-ṣāstra.

The sixth source for the discipline for which the aid of the rhetoricians is invoked, is the mahā-kāvya. But I am sorry to remark that no justice has been done to this class of poetry by Indian rhetoricians as a rule. From Daṇḍin downwards many of them have given definitions of mahā-kāvyas divided in sargas. Every definition suggests to me the idea that the author is anxious to include some epic work of his time into it. There is none comprehensive enough to include all epics in the definition. Raghu-vaṃša cannot

be included into any definition of any of the earlier writers; till Visva-natha in the 14th century included it in his definition,—"Eka-vamša-bhavā bhūpāh kulajā vahavopi vā". No attempt has ever been made by any writer of rhetoric to show the synthetic beauty of a kāvya in the same way as Bharata has done in his work. Look into any work on rhetoric, you will scarcely find two verses taken together to explain any synthetic beauty; and the synthetic beauty cannot be understood except by long quotations. Bhāmaha has often risen to higher criticism, but this only to find fault and not to explain beauty. He condemned Dūta-kāvyas as 'ayuktimat'; he condemned some work on Udayana as impossible. The Dhvani-kāra and his followers rose to very high criticism,—in fact have given the philosophy of rasa, but none of them have ever attempted to explain synthetic beauty in a mahā-kāvya.

Bharata's Nāṭya-šāstra.

The earliest author of the Nāṭya-šāstra is said to be Brahmā himself. He took conversation or recitation or dialogue from the Rg-veda, songs from the Sāma-veda, acting from the Yajur-veda, and the aesthetic enjoyment from the Atharva-veda (Nāṭya-šāstra, chap. I, verse 17). This plainly shows that the drama originated after the composition and the compilation in Saṃhitā form of the four Vedas. The relation of the Brāhmaṇa literature with drama has not yet been investigated.

Its relation, however, with the Sūtra literature is intimate. Pāṇini in his sūtras speaks of two Naṭa-sūtras; one by Silāli (Pāṇini IV, iii, 110) and the other by Kṛṣāṣva (P. IV, iii, 111). We do not, indeed, know anything of these sūtras except their names, but they are Naṭa-sūtras

and they presuppose the profession of actors and they presuppose an extensive dramatic literature necessitating the composition of works on dramaturgy. There was not one sūtra, but two, compiled at different times and in different countries, as their names are governed by different sūtras and have different suffixes. They were not composed (kṛta), for then they would be governed by Pāṇini IV, iii, 116; but spoken ('prokta') i.e., compiled from tradition (P. IV, iii, 101). This invests the Naṭa-sūtras with semi-vedic dignity.

Tradition ascribes a Nāṭya-sūtra to Bharata also. He is credited with having composed two sūtras;—one on dramaturgy and another on instrumental music. (Uttara-carita, Act 4.) In the large work in 6,000 šlokas called Bharata's Nāṭya-sāstra, he is the principal interlocutor. It is the largest work on dramaturgy, nay, on rhetoric and alamkāra extant. It has the advantage of having been commented upon by no less a person than Abhinava-gupta, one of the best Kāsmārian scholars in the best days of its literary history. But it is a sāstra and not a sūtra. It is written in sīloka

metre and is of considerable extent.

These large works on sloka metre came in vogue after the close of the sūtra

period about 2nd century B.C., and there are evidences to show that this work was written about that time. For in chap. XXI, verses 89-90 (Kāvya-mālā edition) it mentions Sakas, Yavanas, and Pahravas together; and it is a well-known fact that these nations were the ruling powers in Asia and North-west of India from 2nd century B.C. to 2nd century A.D.;—and instead of writing 'Pahlavas' for Parthians, it writes Pahravas,—so near to the old Greek spelling of the word 'Pārthavas'.

Literature in the form of interlocution also came in vogue about this time. In the Mahā-bhārata and the earlier Purāṇas, there are interlocutions in interlocution to several degrees. But throughout this work, the interlocution is single, *i.e.*, it is between Bharata and the ṛṣis. That also stamps it as more ancient than similar works written in the form of interlocutions. Even, that form of interlocution is absolutely discarded in many chapters.

Another argument of the antiquity of the Bharata Nātya-šāstra is to be found in the Bharata's antiquity. 17th chapter of the book, in which language and dialects are enumerated and classified. In that chapter Sanskrit and Prakrit are spoken of, not as languages or dialects, but as modes of pronunciation (pāthya). In fact, the chapter opens with this statement. Bhāṣā, according to the position of persons speaking it, is divided into four; as (1) Ati-bhāṣā, (2) Arthabhāṣā, (3) Jāti-bhāṣā, and (4) Jātyantarī-bhāṣā. In all these the modes of pronunciation are Sanskrit and Frakrit (v. 30). According to countries, these bhāṣās are seven, viz., (1) Māgadhī, (2) Avantījā, (3) Prācyā, (4) Sūrasenī, (5) Ardha-māgadhī, (6) Vāhlīkā, and (7) Dākṣiṇātyā. The 'vi-bhāṣās' or dialects are seven, viz., (1) Šavaras, (2) Ābhīras, (3) Candālas, (4) Sacara, (5) Dravida, (6) Udraja, and (7) of Jungle people. The dialects not to be used in a drama are those of Varvara, Kirāta, Andhra, and Dravida (?) (verse 57). This enumeration and classification of languages and dialects seem to precede the composition of Prakrit and Pali grammars, and therefore may be safely placed in the 2nd century B.C., when Patañjali was writing his Mahā-bhāṣya for the use of the siṣtas only or higher classes, and for keeping off the influence of the spoken vernaculars.

There is a tradition that when Nahuṣa, an early king of the lunar race, became Indra or the lord of Heaven and was entertained by dramatic performances by Bharata, he

requested the celestial dramatist to give dramatic perfor-Bharata reluctantly consented and mances on earth. brought down Apsaras and Gandharvas on Earth. remained there for a long time and had a progeny. the progeny grew up, they went back to Heaven leaving this progeny to perform and act dramas on earth. descendants proud of their celestial origin and of the success of their art began to caricature the rsis and they in their wrath cursed them to be Sūdras. Thus the profession came to be regarded as low and the actors as This old tradition is borne out by a statement in Sūdras. Kautilya's Artha-sāstra, where it is said, (Bk. I, Ch. 3), "Sūdrasya dvijāti-susrūsā kāru-kusīlava karma ca." in Kautilya's time, the profession of actors was relegated This shows that the Nāṭya-sāstra in which to the Sūdras. the tradition is embodied is a very old work.

Classification of chandah in Bharata.—Pingala and Bharata.

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Classification of chandah in words. In these two chapters, the author follows the chandah-sūtras of Pingala which divides

chandaḥs into three classes,—viz., gaṇac-chandaḥ, mātrāc-chandaḥ, and akṣarac-chandaḥ. Later writers on prosody, however, have taken no notice of gaṇac-chandaḥ. They were satisfied with two classes of chandaḥs,—mātrā and akṣara. In chapter XXXII, 2, Bharata treats of chandaḥ as a part of gīta and calls these chandaḥs dhruvās. In this chapter also he follows the lead of Pingala which fact shows that Bharata is nearer to Pingala in time than other

prosodists. Pingala was the aged teacher of the sons of Bindu-sāra and he must have flourished during the last half of the 4th and the first half of the 3rd century B.C. Bharata may, therefore, be placed safely in the 2nd century B.C. or thereabout.

Bharata's Nāṭya-šāstra is a šāstra, i.e., an extensive work written in šloka metre like other šāstra literature.

Characteristics of the sūtra literature.

It is not a sūtra written in the form of Vedic sūtras of Āpastamba, Bodhāyana, and others. The characteristics of ancient sūtra literature are:—(1) they are written in aphoristic style in prose; (2) every section of it begins with the 1st person plural in future tense of a root in denoting either speaking or explaining, e.g., vyākhyāsyāmaḥ, vakṣyāmaḥ, etc.,—(3) it may have kārikās to support the purport of a sūtra.

These sūtra works are often accompanied by bhāsyas written in classical Sanskrit while there are many Vedic expressions in the sūtras themselves. Kautilya distinctly says that he has combined sūtras and bhāṣya in his Artha-sāstra. He calls it a sāstra though it is written in the sūtra and bhāsva form. Vātsvāvana's Kāma-sūtra is written in the same style as Kautilya's, but it is there Bharata's Nāṭya-ṣāstra is no sūtra in any called a sūtra. sense of the term; but it has many fragments of sutra works imbedded in it. One notable instance of this begins after the 33rd verse of the sixth chapter and continues to the end of the seventh chapter. In these chapters Bharata speaks of a sūtra, its bhāṣya, its saṃgraha, its kārikā, and its nirukta. He defines the last three in sloka metre;—samgraha, in verses 9 and 10, kārikā, in verse 12, and nirukta, in verses 13 and 14, chap. VI. He gives the whole of the samgraha of Nāṭya-šāstra in verses 15–33, chap. VI. Here the word samgraha means table of contents. At the second half of the 33rd verse he says,—"I have spoken in brief of a collection of topics (samgraha) in a work on dramaturgy". Then he proceeds,—"Now I will speak on an exposition of sūtra and its grantha;—by which term the commentator means its bhāsya (Gaekwad—Edtn., chap. VI, 34, and Kāvya-mālā Edtn. chap. VI. 32)."

Then commences a treatise in prose and verse in the

A treatise, written in regular sūtra form,—found in the body of the Nātya-sāstra.

regular sūtra form to the end of chap. VII, commencing with—"tatra rasān eva tāvad ādau abhivyākhyāsyāmaḥ". As I have said before all sūtra works, their chapters and sections commence

with the 1st person plural of some verb denoting 'speaking' or 'explaining in the future tense'; and in this treatise such verbs are used at least seven times, showing that there were as many sections in this portion of the original sūtra work. In this treatise the sūtras are accompanied with bhāsyas and other explanations and derivations, and they are supported by kārikās. The 9 rasas or aesthetical enjoyments are defined individually. Their causes, effects, and accessory emotions are then enumerated. Each individual case then is summed up in some kārikās. Similarly, the 8 or 9 permanent emotions, 33 transitory emotions, 8 involuntary expressions of emotions are described; and each individual case is summed up in kārikās. kārikās are of two sorts; -some in the šloka-metre and others in āryā. In three cases both the sloka and āryā are quoted:-

- (1) Atrāryāḥ šlokāšca bhavanti—VI. 104.
- (2) Atra šlokastāvad āryā ca—VII. 79.
- (3) Atrāryā-šlokau—VIII. 105.

In these instances, Bharata the interlocutor himself speaks of two sorts of kārikās. But there are other instances in which both are quoted without Bharata saying that they are so, as in the case of hāsya-rasa,—where both āryās and šlokas are quoted.

The examination of this treatise in the Bharata Nāṭyaṣāstra leads to the following results:—

- (1) The treatise is earlier than the Nāṭya-sāstra and consists of sūtra, bhāṣya, nirukta, and two sorts of kārikās.
- (2) The two sorts of kārikās are nearest to the šāstra in time, though one set may be several decades earlier than the other.
- (3) Earlier goes the nirukta explanations, or the derivation of technical terms.
 - (4) Earlier still goes the bhāṣya.
 - (5) Earliest goes the sūtra itself.

So from the sūtras to the sāstra there were five stages

Five stages of development from the sūtra to the sūstra form.

of development and they may have taken five centuries. The Sūtra then may be placed in the 7th century B.C., *i.e.*, about two centuries earlier

than Pāṇini, who bears testimony to the composition of two Naṭa-sūtras before him,—one by Silāli and the other by Kṛṣāṣva.

The treatise which is thus imbedded in chaps. VI and VII of Nāṭya-ṣāṣtra, speaks of aesthetic enjoyment of drama. But everywhere in the 58 sections in which it is divided are given directions to the actors how to express the bhāvas, and so it forms an integral part of a Naṭa-sūtra. In

every section there are such directions as "abhinetavyah"—should be enacted;—"abhinayah prayoktavyah"—performance shown and "abhinayet"—should perform,—and so on.

That the long work in sloka metre is much later than the sūtra work imbedded in it, is evidenced by the fact that the long work speaks of dramatic rasas as eight. (G.VI.16.) The sūtra treatise speaks of them as nine. The Gaekwad Edtn. based on 40 MSS. has a Enumeration of rasas. ninth rasa, viz., sānta; which the Kāvya-māla Edtn. based on two MSS. only, has not. Taking the former as more authentic, as it is supported by the commentator Abhinava-gupta, it becomes very difficult to solve the problem of eight or nine rasas in drama, except on the supposition that in times more ancient than the Nāṭya-ṣāstra, ṣānta, too, was regarded as a dramatic rasa. Abhinava-gupta has made an immense effort to establish that santa, too, is a rasa in dramas and has appealed to all sorts of authorities; yet he is not convincing. The arguments of his opponents seem to have greater force than all his apologies.

Reading through the Nāṭya-šāstra, we often find fragments of sūtras incorporated in it. Beside the treatise in chaps. VI and VII, there is another imbedded in chaps. 28–32, beginning with—, ātodya-vidhim idānīm vakṣyā-maḥ—XXVIII. 1. It is, I believe, a fragment of Traurya-trika sūtra by Bharata mentioned in the Uttara-rāma-carita. It also has all the characteristics of a sūtra work with bhāṣya, nirukta, and kārikā.

The Nāṭya-sāstra has a chapter on literary criticism.

Literary criticism in It is the 16th chapter of the Kāvya
Bharata. The figures of speech enu-

merated here are only four. There is no classification of figures of speech relating to words and to their meaning. The four figures of speech are simile (upamā), brilliancy (dīpaka), metaphor (rūpaka), and repetition of three, four or five letters in the same order but with different meanings,—if there is any meaning at all it is yamaka. The figures of speech are of the most rudimentary character. There are some rudimentary subdivisions in upamā and yamaka (vs. 41–82).

The doṣas or faults of poetic composition are ten only.

They are:—(1) Gūḍhārtha, (2) Arthāntara, (3) Artha-hīna, (4) Bhinnārtha,

(5) Ekārtha, (6) Abhiplutārtha, (7) Nyāyād-apeta, (8)

Viṣama, (9) Visandhi, and (10) Šabda-cyuta (XVI. 84.)

The gunas or excellences of poetical composition are also ten. They are:—(1) Sleşa, (2) Prasāda, (3) Samatā, (4) Samādhi, (5) Mādhurya, (6) Ojaḥ, (7) Pada-saukumārya, (8) Arthavyakti, (9) Udāratā, (10) Kānti (XVI. 92). In verse 104, Bharata gives the use of these figures of speech, defects, and excellences, so far as they relate to rasa in a drama.

In a drama or in any poetic composition, the plot is the main thing. The plot is the story;

The drama. —the story which runs throughout the poem is called the ādhikārika or principal. But there may be plots within plots or stories within stories; and these are called prāsangikas or episodes. But episodes always form a subordinate part and help in the development of the main plot. The main plot is divided into five sections:

(1) commencement, (2) effort, (3) possibility of fruition, (4) probability of fruition, and (5) fruition. These sections

come one after another in this order. The episodes are not governed by these five sections.

Apart from the plot, there are five poetical necessities (artha-prakṛtayaḥ). (1) The central idea (bīja), the central idea gradually develops and ends in fruition. (2) The tie (bindu). Whenever the thread of the story is lost the bindu connects them; and this connecting process may be repeated till the end is attained. (3) Accident (patākā). It is an unconnected incident which helps in the development of the main idea. (4) Detached event (prakarī)—when the accident does not help in the development of the main idea. (5) Fruition (kārya)—when fruition of the main plot is accomplished.

There is another point of view from which the plot of a drama is looked at. From this point of view, a drama is said to have five limbs. (1) Mukha, in which the central idea is mooted. (2) When the central idea seem apparently to be lost, that is called pratimukha. (3) When there is a doubt whether the central idea will be revived or not and there is a search for it, it is called garbha. (4) When the central idea comes out of the garbha either by temptation, by wrath, etc., it is called vimarsa. (5) When the central idea together with the poetical necessities, mukha and others is developed, it is called nirvahana or end. This is a synthetic criticism of a drama.

Another piece of synthetic criticism is to be found in chaps. VI and VII, where the processes by which the aesthetic enjoyment is developed have been given. This is a long process; and the aesthetic enjoyment has been said as mysterious by Bharata, coming from the Atharva-veda.

The mystery would be cleared up in the later history of the Alankāra-sāstra when a third function of words entitled dhvani or reverberation was thought of.

Kāvyādarša of Daṇḍin.

Kāvyādarša of Daṇḍin as published has three chapters, and a fourth is mentioned in III, 171 entitled "Kalā-paric-chedaḥ." The first three paricchedaḥs are (I) Mārga-vibhāga (style), (II) Arthālaṅkāra vibhāga (figures of speech relating to the meaning of words), (III) Šabdālaṅkāra-doṣa-vibhāga (figures of speech relating to words, and defects). Guṇas (excellences of composition) have been dealt with along with style in pariccheda I.

The name means mirror of literature in which the fame of ancient kings is so reflected that the reflection remains when the things reflected are gone.

No hard and fast definition of Poetry is aimed at. The work defines the body of Poetry Definition. as a string of words with a desirable meaning. There may be a difference of opinion as to the meaning of the word 'desirable'. But that does not It is the most comprehensive definition of literature, (and not of Poetry alone), for nobody would write anything with an undesirable meaning. should have decorations, and these consist in alankāras, i.e., figures of speech relating to either words or to their The author does not aspire to higher definition meanings. He speaks of the utterances of his predecessors of Poetry. and of usage as his guiding principle. He thinks that the business of the world is conducted by the speech of sistas and of those trained by sistas. The word sista he takes from, I believe, the Great Commentary.

After this preliminary, the author goes straight to the division of poetry according to form; i.e., poetry, prose, and mixed. (1) In poetry he includes not only epics divided in sargas, but one-verse poems and short pieces with two, three or more verses. In fact, great stress is laid in the whole of the Alankāra-šāstra on the latter form of poetry. Many of the early Sanskrit and Prakrit poems are mere anthologies. (2) In prose are included kathās and ākhyāyikās. (3) The mixed means and includes dramas (which the author does not intend to treat of) and campū.

Daṇḍin again classifies kāvya according to its language.

These are four,—Sanskrit, Prakrit,

Apabhraṃṣa, and Mixed. (1) Sanskrit
he calls the celestial speech. (2) Pra-

krit includes (i) tat-sama, (ii) tad-bhava, and (iii) desī. He names Mahārāṣṭrī as the best of Prakrits in which are written works like the Setu-bandha. (3) The languages of Āhīras and others are spoken of as Apabhraṃṣa; and Daṇḍin gives Bṛhat-kathā as an example; but takes the precaution to say that Ṣāstra-kāras call any language outside Sanskrit as Apabhraṃṣa. Mixed language is summed up cryptically in three words—"Nāṭakādi tu miṣrakam". The commentators have explained that this means that Nāṭakas are written partly in Sanskrit, partly in Prakrit, and partly in Apabhraṃṣa. This explanation is unsatisfactory as it is a form of literature, and not a language. But a better explanation of the above definition is now available, when we know that there was a mixed language in which the Mahā-

vastu-avadāna, the Ratna-sañcaya-gāthā, and other works were wholly and (2) Sad-dharma-puṇḍarīka and

(1) Lalita-vistara were partially written. The oldest form

of Sad-dharma-pundarīka as found in the Taklamakan desert is wholly written in that language; and it is wonderful that undoubtedly the oldest historical drama yet discovered is written in this language. The drama, I mean, is Sāradvatī-putra-nāṭaka by Ašva-ghoṣa found in the same desert. All post-Ašoka inscriptions in Sāñcī and Mathurā are also written in this language. This language was first discovered by Rājā Rājendra-lāla Mitra who calls it the Gāthā language, for, he found it in the gāthās of Lalita-vistara. Senart calls it mixed Sanskrit. He finds Sanskrit and Sanskritic forms of words in the same sentence and has written a grammar of it. In Daṇḍin's time, perhaps, the dramas used to be written in this language in the locality in which he flourished.

Languages used in dramas have been enumerated already when dealing with Bharata. He knows no Mahārāṣṭrī,—he uses the word Dākṣiṇātyā in its stead. Daṇḍin uses the word Mahārāṣṭrī. Perhaps in his time it has become Mahārāṣṭrī, though he also uses the word Dākṣiṇātyā and criticises their methods of writing poetry (Daṇḍin I. 60, I. 80).

The word rīti is not used by Daṇḍin. He uses the phrase—'girāṃ mārgāḥ' and they are two only according to him, Vaidarbhī and Gauḍī; though there are many in which there may be some difference, but no clear distinction. The Vidarbha people were fond of ten excellences while those of Gauḍa, their opposites.

The second chapter is devoted to figures of speech;

and these are divided into circles, each circle showing many varieties. The figures relate to the meanings of words. Of the figures

relating to words, the yamaka is treated in full in the first part of Chapter III. Then come riddles, 16 in number. These, the author thinks, are the right ones; the rest are mere quibbles. Before the riddles and after the yamakas come the bandhas or acrostics or letters of a verse made into shapes of flowers, vases and so on which are treated as sabdālankāra. Then come the doṣas,—defects or faulty words, faulty meanings, mistakes of fact, mistakes of observation, and so on.

The author does not mention any poet or critic by name. But he speaks of his predecessors in Alankārašāstra in general terms. Much has been made of quotations, not attributed to any individual author in Dandin in
recent chronological discussions. But I think, they are,
and will ever remain unconvincing. Historical and geo-

Historical and geographical statements in Dandin.

graphical statements in a work are likely to be more to the point. So far as the age of Kāvyādarša is concerned,

I forward two points:-

(1) In the riddle,

"Nāsikyamadhyā paritašcaturvarņa-bibhūṣitā
Asti kācit purī yasyām aṣṭavarnāhvayā nṛpāḥ "

(III. 114).

which means, "There is a city in the name of which there is a nasal in the middle and four letters on the sides and its kings have eight letters in their titles or patronymics. The city is Kāñcī, with a nasal in the middle and two letters on both the sides. The Bengali commentator of the 19th century says, the kings were Puṇḍrakas with eight letters. But this is impossible, inasmuch as Kāñcī is far—far away from North-Bengal where the Puṇḍrakas lived. I think, the author means the Pāṇḍyakas who were not far from Kāñcī.

It is a fact that the Colas were the inhabitants on both sides of the Kāverī. Their ancient capital was Uraga-pura or Uraiura. There was a time, however, when the Colas were not on the Kāverī and Pāṇḍyas were lords in Uraga-pura, their capital. For Kāli-dāsa says:—

Athoragākhyasya purasya nātham
Daubārikī devasamīpametya.
Itašcakorāksī vilokayêti
pūrvānušistām nijagāda Bhojyam.
Pāṇḍyôyam amsārpita-lamba-hāraḥ....etc.

(R. VI, 59)

This shows that in Kāli-dāsa's time, a Pāṇḍya king was ruling in the capital of the Colas. The Kāvyādarša makes the Pāṇḍyakas rulers of Kāñcī which is several miles north of the Cola capital. So, if it is possible to ascertain when the Pāṇḍyas drove away the Colas from their capital and Kāñcī, it will be possible to ascertain the age of Kāli-dāsa and of Daṇḍin. It may be asserted here that Hiuen Tsang about 640 A.D. finds the Colas at Kaḍappā 200 miles north from Kāñcī.

(2) Two kings are mentioned in the Kāvyādarša, viz., Rāja-varmā in Chapter II, verse 279, and Rāja-sena III, 66. The progress of archæological research may bring the ages of these kings to light. In III, 166, the example runs:—

Coļāḥ Kālāguru-syāma-kāverī-tīrabhūmayaḥ. Iti desa-virodhinyā vācaḥ prasthānamīdṛsam.

This is an example of wrong country. Aguru never grows in South-India; and Cola was far away from the banks of the Kāverī when this book was written.

Daṇḍin's Kāvyādarša had many commentaries in

Bengal in recent times. I.O. 1128

Kāvya-tattva-vivecakakaumudi. (I.O. 1128).

speaks of one Kāvya-tattva-vivecakakaumudī by Kṛṣṇa-kiṅkara Tarkavāgīša of Gopāla-pura. Daṇḍin does not speak of rasa;
yet the commentator says,—rasa is the soul and body of
Poetry, which certainly is not the idea of Daṇḍin. Rasa
plays no part in the Kāvyādarša. The commentary was
written early in the 18th century, as the copy available
was transcribed in Saka 1704.

Paṇḍita Prema-cānda Tarka-vāgīša, the first Bengali Professor of Alankāra in the Sanskrit College, Calcutta, also wrote a commentary entitled 'Mālinya-pronchanī', in which also he says that the utterance of good poets delights the heart at every step by dhvani or reverbera-The idea of dhvani or reverberation is at least 500 years later than the time of Dandin. These commentaries may be good treatises on alankāra at the time of the writer, and they may expound the ideas of the author by more advanced ideas of later times, but they are not historically true commentaries. They may show uncommon rhetorical acumen, and may have done useful work at their time, but as an exposition of the text they are at best unreliable.

Kāvyādarša-vyākhyā by Taruṇa Vācas-pati forms the number 12834 of the Mad. Catalogue.

Kāvyādarša-vyākhyā (Mad. 12834).

It comments on the first three paricchedas only.

Another commentary of the Kāvyādarša is entitled Hṛdayaṅgamā the author of which is not known. These two are known as ancient commentaries.

Kāvyālankāra of Bhāmaha.

Bhāmaha's Kāvyālankāra is perhaps the most important work on rhetoric yet found. It has been described in No. 12920 of the D.C.S. MSS. of Madras. The only MS.

available is this one, from which in 1909 Prof. K. P. Trivedī published the work in an appendix to Vidyā-nātha's Pratāpa-rudra-yašo-bhūṣaṇa in Bombay Government Sanskrit Series. Two young graduates, Baṭuka-nātha Šarmā, M.A., and Bala-deva Upādhyāya, M.A., have published it in Kāšī Sanskrit Series—with a long introduction discussing its chronology.

We know nothing about the author, Bhāmaha, except this, that he was the son of Rakrila-gomin from the last verse of his work. Bhāmaha divides his work in six chapters and five heads:—

- (1) Chapter I in 60 verses, treats of the body of poems.
- (2) Chapter II and III in 160 verses, treat of Alankāras.
- (3) Chapter IV in 50 verses, treats of dosas or defects of composition.
- (4) Chapter V in 70 verses, is written on Nyāya.
- (5) Chapter VI in 60 verses, is written on the purity of speech.

As he has projected the subject matter of chapter II into chapter III, I see that he has projected that of chapter IV into chapter V. Though he calls chapter V Nyāyanirṇaya, it is really a projection of the 4th chapter. Nyāya comes in in connection with the defects of writing. I think the 6th chapter also is a projection of the 4th. It treats of purity of speech; *i.e.*, absence of doṣas.

Bhāmaha's classification of poetry is given in English by Dr. De, and I quote it, because it clearly sets forth Bhāmaha's ideas:—

"Then follows the classification of poetry—

- (i) according to form, into poetry or prose;
- (ii) according to the language employed, Sanskrit, Prakrit, and Apabhramsa;
- (iii) according to the subject matter, into fourfold divisions:—
 - (1) So far as it deals respectively with incidents human or divine;
 - (2) incidents invented by the poet's imagination;
 - (3) incidents based on the several arts, and (4) sciences.
- (iv) according to the conventional way of grouping compositions into fivefold recognised divisions, viz.,
 - (a) sarga-vandha (mahā-kāvya);
 - (b) abhinayārtha (drama);
 - (c) ākhyāyikā;
 - (d) kathā; and
 - (e) anibaddha kāvya (i.e., detached poems like gāthās or individual šlokas)."

After this Bhāmaha in I, 30 says,

"Yuktam vakra-svabhābôktyā sarvamevaitad isyate. Vaidarbham anyad astīti manyante sudhiyôpare." All this certainly seems to be connected with expressions, humorous and plain. This seems to be a fifth classification of kāvya by Bhāmaha according to the manner of expression.

Comparing Bhāmaha's classification of kāvya with that of Daṇḍin we find that he discards the misra form of poetry and the misra form of language. Dandin's

description of poems in prose and poems in verse, Bhāmaha divides under a different principle, viz., external form. All this seems to be an improvement on Daṇḍin.

The essentials of poetry are again divided by Bhāmaha in svabhābokti and vakrokti, or in natural speech and crooked speech, or in plain words and humorous words. This is a new principle of division and it is also an improvement on Daṇḍin who includes both these in Alaṅkāra.

Bhāmaha's classification of poetry according to the nature of subject introduces a new element which is wanting in Daṇḍin. The Sāstrāṣraya kāvya and the Kalāṣraya kāvya were peculiar ideas of Bhāmaha, not to be found in the Alaṅkāra ṣāstra.

The mārgas of Daṇḍin, Vaidarbhī and Gauḍī, are not accepted by Bhāmaha. He does not think these to be different modes of writing. He tolerates the mārgas as a matter of tradition. He lays some stress on the humorous way of writing poems (I. 31–33).

Dandin does nowhere in his work aim at higher and general criticism of poetry. In the courts of Indian princes, in the present day, there are poets who form castes; who are experts in composing extempore verses and short extempore poems. Dandin seems to have laid down rules for the discipline of this sort of poets, who certainly existed in ancient times also, perhaps in greater exuberance. He is more concerned with verbal criticism, criticism of forms, and figures of speech. But Bhāmaha often aims at general criticism. He considers the practice of poets to send as messengers inanimate objects like the cloud, air, and the moon, and

sentient beings without speech, as bees, parrots, ducks, doves, and others as unreasonable. How could they do the work of a messenger is not understood. But if the sender of the message becomes mad or insane owing to anxiety, such actions may be tolerated; and many intelligent poets have used this sort of messengers. So Bhāmaha does not approve of the dūta-kāvyas, but tolerates them. Daṇḍin does not say a word about them.

Much has been made by modern critics from these statements of Bhāmaha to speculate Bhāmaha and Kāli-dāsa. whether Bhāmaha knew Kāli-dāsa's Megha-dūta. From Bhāmaha's wordings, in verses 42-44 of chapter I, it is clear that in his time there were many dūta-kāvyas,—for Bhāmaha enumerates seven animate and inanimate objects sent by these poets as messengers. It is well-known that a lady in love in Ghatakarpara's short poem sends the cloud as her messenger to her lord; and the message was successful as the lord returned after a few days. So, in Bhāmaha's time, there were many Dūta-kāvyas; but he does not approve of them as they were unreasonable, but tolerates them if the sender of the message is mad on account of passion or anxiety. In the case of Ghata-karpara's lady in love, she makes the cloud her messenger only when her heart was on the point of being pierced by the arrows of Madana. This fact may be an excuse for the lady to take such an unreasonable Under these circumstances one cannot be sure whether to save Kāli-dāsa from the charge of unreasonableness Bhāmaha adds 'mad from anxiety', or Kāli-dāsa adds the same idea to escape from Bhāmaha's criticism.

Another instance of Bhāmaha's general and higher criticism of poetry is that he finds a number of improba-

bilities in the story of Udayana. (Bhāmaha, IV, 38-46.) Udayana with all his cleverness could not distinguish between a real elephant and an artificial elephant made to serve a purpose. This is impossible; because Udayana himself was an expert in Hasti-sāstra. His faithful commanders allowed him to enter into an enemy's territory without a guard. This is also an impossibility. Either his commanders were not faithful, or he neglected the dictates of Nīti-sāstra or politics. The enemies surrounded him, threw arrows at him, threw all sorts of missiles at him and howled terribly saying, "This fellow has killed my son! This fellow has killed my father! This fellow has killed my brother!" But they did not kill him. This is beyond the limits of probability. Such improbable things should not be written in sane poetry.

Other instances of higher criticism are given in V, 36-44.

From these instances of higher criticism meant for the discipline of great poets and writers of epic and other poetry, Bhāmaha seems to be much in advance of Daṇḍin, who writes only for the guidance of court poets, who indulge in one verse poetry and short pieces.

As for the question whether Kāli-dāsa preceded Daṇḍin and Bhāmaha, or they preceded him, it is enough to say that none of them names Kāli-dāsa, nor quotes any passage well-known to belong to Kāli-dāsa, though Bhāmaha names a number of poets and critics before him. In this matter, I will quote a passage from the great Sanskritist Mahāmahopādhyāya Gaṇa-pati Sāstrī: "Bhāmahācārya, it seems to me, must have preceded Kāli-dāsa, for while he

mentions names of such poets, poems, and critics as Medhāvin, Rāmašarmā, Ašmaka-vaṃša, Ratnāharaṇa, Acyutottara,—all unknown to us; he has never named Kāli-dāsa well-known to us and of world-wide fame, or of any of his works of supreme excellence".

Bhāmaha seems to have been a purist in the system of Sanskrit grammar and a great admirer of Pāṇini. He would not approve anything not sanctioned by Pāṇini. He thinks that the only person who has crossed the ocean of Sanskrit language is Pāṇini. These statements stamp him as flourishing at a time when Pāṇini's grammar was revived long before the revival of the Great Commentary in the 7th Century by Bhattṛ-hari.

The religion of Bhāmaha is a matter of very great doubt. Some say, he was a Buddhist, others say, he was a Hindu. His book opens with an invocation to "Sārvaṃ Sarvajñam". The word Sarvajña is applied to Buddha, but is also applied to Siva, as in the case of:—

"Devadevam praņamyādau Sarvajñam Sarvadaršinam, Kātantrasya pravakṣyāmi vyākhyānam Sārvavarmikam."

in the mangalācaraṇa of Durga-siṃha's commentary on Kātantra grammar. But the adjective "Sārvam" given in Bhāmaha's mangalācaraṇa, according to his VI, 53, means "beneficent to all", i.e., to all sentient beings. This adjective may appropriately apply to Buddha. In the first half of his fifth chapter, he shows deep acquaintance with Buddhist logic. To him the pramāṇas are only two; viz., perception and inference, as in Buddhist logic. His definitions of these two pramāṇas are taken from the same source. This looks as if he was a Buddhist.

Against this it may be said that he takes no example from a Buddhist work on poetry; and he is opposed to the theory of Apoha,—a favourite theory of the Buddhists, governing the relation between words and their meanings; and Sānta-rakṣita and his commentator Kamala-ṣīla, in the 8th century take a good deal of care to refute his theory.

But, Bhāmaha speaks of Sāstrāšraya kāvya in his classification of kāvyas according to subject. We know of no Šāstrāšraya kāvyas among the Brahmins. But there are Buddha-carita and Saundarānanda kāvyas among the Buddhists based upon Šāstra. As regards Apoha, one section of the Buddhists only was adherent to Apoha but not all (vide Foreword to Gaek. Edtn. of Tattva-saṃgraha, IXXIX). But VI, 10.—in which Bhāmaha says that samudaya or collective unity is not anything else but samudayī or collection of unities; and gives as example that a house is not different from walls, wood, and the land,—stamps him as a Mahā-yāna Buddhist who believes in trees but not in the forest.

He seems to have preceded the Buddhist commentators of Pāṇini in his admiration of that great sage, to the exclusion of Kātyāyana, Patañjali, and others.

I have told before that the various classifications of kāvya in Bhāmaha are an improvement upon Daṇḍin; therefore Daṇḍin is earlier than Bhāmaha.

But Dandin in his III, 127, after enumerating the dosas in the same words as Bhāmaha and numbering them ten as in Bharata, says:—

"Pratijñā-hetu-dṛṣṭānta-hānir-doṣo na vetyasau. Vicāra-karkašaḥ prāyas-tenālīḍhena kiṃ phalam."

And Bhāmaha in IV, 2 says:—

"Pratijñā-hetu-dṛṣṭānta-hīnaṃ duṣṭaṃ ca neṣyate." A fierce controversy is raging round these two passages; some say that Bhāmaha is earlier and he considers Pratijñā-hetu-dṛṣṭānta-hāni a doṣa and therefore should not be used. But Daṇḍin says, it is a dry controversy whether it is a doṣa or not; what is the good of our licking it? The supporters of Bhāmaha's priority quote another verse, Bh. V, 3.—

"Svādu-kāvya-rasonmišram Šāstramapyupayujyate. Prathamā-līḍha-madhavaḥ pivanti kaṭu-bheṣajam." and say that the word 'licking' in Daṇḍin presupposes a simile of kāvya with honey; and here is a passage in Bhāmaha that supplies that honey. So Daṇḍin takes the word from Bhāmaha.

Against these I have to say:—

- (1) If Daṇḍin and Bhāmaha were the only persons that compare sāstra to bitter pills and kāvya to honey, the arguments given would stand. But that is not the fact. It is an old, worn-out and trite simile. It is found in the last verse of Asva-ghoṣa's Saundarānanda:—
 - "Pātuṃ tiktam iva auṣadhaṃ madhu-yutaṃ hṛdyaṃ kathaṃ syād iti."
- (2) Much stress is laid on the word 'licking'. Aāvaghoṣa uses the word 'drinking'. 'There is not much difference between the two idioms. There are bitter medicines and honey that are either licked or drunk, so 'licking' cannot have a special significance. Daṇḍin licks, not honey, but Vicāra, the bitter pill.

- (3) Bhāmaha improves upon Daṇḍin and classifies kāvyas according to subject matter in which šāstrāšraya kāvya, i.e., poems depending on šāstra figure prominently. So Bhāmaha cannot ignore the defects of this class of kāvya relating to pratijñā, hetu, dṛṣṭānta, etc., and so includes them among these defects, while Daṇḍin who has no idea of such classification and does not believe in kāvyas relating to šāstras, can easily waive the consideration of these defects.
- (4) The controversialists seem to be swayed with the idea that Din-naga was the first author on Buddhist logic. But that is not the case. I have shown that controversies were the order of the day, from 700 B.C. downwards. From the later Vedic age and the establishment of the six heretical schools, controversies between the different sects and schools To control these controversies, and to were very common. lead them through the right path, a discipline grew up under the various names of Vāda-šāstra, Kathā-šāstra, Hetu-sāstra, Nyāya-sāstra, etc., which regulated the assemblies where controversies were held, classified controversies of different sorts, chastened the language of controversies, fixed the members of syllogistic logic and formulated theories about the relation of words and their meanings. Hindus, Buddhists, and Jains, all contributed to the formation of this discipline. There is a long tradition about the development of this discipline. Pratijñā, hetu, and dṛṣṭānta are three members of Indian syllogism, which were, at one time, ten, as given in Vātsāyana's Nyāyabhāṣya;—eight in later times in Asanga who preceded Din-nāga;—five in Gautama's Nyāya-sāstra and three in Din-naga. Any defects of these members were known long before Bhāmaha and Dandin and long before Din-nāga and Asanga. The nigraha-sthānas of Nyāya-sūtra which

occupy the second ahnika of the 5th chap., speak of these doșas. So these doșas cannot be fastened to any particular individual however great. They were traditional in Daṇḍin's time as well as in Bhāmaha's and no argument for the priority of either of them can be based on the enumeration on these dosas. (Vide, the second article, entitled Buddhist logic before Din-nāga, J.R.A.S., July, 1929.)

- (5) Both Dandin and Bhamaha mention the defects of pratijñā, etc. in connexion with rhetorical dosas; and in an argument about the priority of one to the other this context may count. But Bhāmaha uses 'prathamālīdhamadhavah' in another context where he defends poems based on sastras. So this statement does not help any one of the controversialists.
- (6) That Bhāmaha is in advance of Dandin will appear plain from the fact that among figures of speech depending on words, Dandin expatiates on yāmakas, vandhas, prahelikās, and omits anuprāsa altogether. But Bhāmaha makes no hard and fast rule to distinguish between šabdālankāra and arthālankāra. He does not even classify alankāras on the basis of words and their meanings. He includes anuprāsa among alaṅkāras, but discards vandha and prahelikā. Even, hard yamakas he would not allow to be included in figures of speech, and says that if these hard yamakas which are to be understood by an explanation like sastras, are called poems, it is a feast for Pundits and woe to those who are not Pundits!

The homes of the two authors up to now is a matter of mere conjecture. Bhāmaha is said to be a Kashmerian and Dandin a South Bhāmaha. Indian. Dandin mentions mount Ma-

Homes of Dandin and

laya; he mentions the Colas; he writes riddles on Kāñcī and the Pāṇḍyas. He knows that the elephants of Kaliṅga are not small like antelopes. In fact the Gaja-ṣāstra says that the elephants of Aṅga and Kaliṅga are the largest (Daṇḍin III, 165, 166). So, he may be said to belong to South India. Though by saying so we do not say much. Bhāmaha, however, takes Malaya from Daṇḍin, and states that to say that mount Malaya is beautified with pines bending with its load of fragrant flowers is a doṣa. Pines do not grow in the Malayas; they grow in the Himālayas only and they never blossom. This knowledge stamps him as belonging to a land proximate to the Himālayas,—specially, the western Himālayas where pines grow luxuriantly.

Kāvyālankāra-sūtra-vrtti of Vāmana.

Kāvyālaṃkāra-sūtra-vṛtti is not like Daṇḍin's or Bhāmaha's works, written in verse. Vāmana writes his Kāvyālaṃkāra-sūtra in modern sūtra form, without Vyākhyā-syāmaḥ, in prose and he himself supplies a commentary to it, called vṛtti. He divides his work in five books or adhikaraṇas and subdivides each book into Adhyāyas.

No.	Name of Adhil	karana.	No.	of Adhyāyas.	
1.	Kāvya-sarīra			3	
2.	Doșa-daršana			2	
3.	Guṇa-vivecana			2	
4.	Ālaṅkārika		* *	3	
5.	Prāyogika			2	

The age of Vāmana is well known. Abhinava-Gupta in the 10th century says that Vāmana is prior to Ānanda-vardhana who flourished in the 9th century. Some people say that, he was a minister to Jayāpīḍa. He is to be differentiated

from the grammarian Vāmana, who is one of the authors of the Kāšikā-vṛtti. He quotes from all well-known Sanskrit works, the latest of which are Veṇī-saṃhāra, Amaru-šataka, and Hari-prabodha. He is generally placed in the 8th century—towards the end of it.

Vāmana is the great advocate of the rīti-system. He says in I-2-6 "rītirātmā kāvyasya" and the word he takes very nearly in the same sense as the word 'style' in English.

According to him the rītis are three: (i) Vaidarbhī, (ii) Gaudīyā, and (iii) Pāñcālī, named after the countries in which and in the neighbourhoods of which they were in vogue. Of these, the Vaidarbhī is the best, because it has all the excellences of a poem. Some say that the other two are mere steps to rise to Vaidarbhī. This, (Vāmana) says, is wrong. The man who is accustomed to weave hempen threads can never be a weaver of Tasar silk.

The subjects of Kāvya are affairs of the world, different branches of knowledge and miscellaneous. Vāmana divides Kāvya into prose and poetry. Prose, he classifies into three sorts: (i) (उत्ताब्ध) smelling verse, (ii) (चूर्ण) plain words, (iii) (उत्ताबिकापाय) rising and falling with the subject. Poetry he classifies as single verse and treatises. Of treatises, he places Daša-rūpa or drama at the head and says other poems simply follow Daša-rūpa. That is, he values Mahā-kāvya, Kathā, and Ākhyāyikā less and places them below Daša-rūpa but does not treat of it. Vāmana has long chapters on the excellences of styles and their defects. His chapters on Alankāra also are long. Bhāmaha adds a chapter on the purity of speech at the

end of his work, so also does Vāmana. He adds a chapter on the use of words and lays down rules for the use of correct words. In this chapter he generally follows Bhāmaha but does not enter into those deep discussions about the origin of words, their relation with meanings, etc., which characterise Bhāmaha. Vāmana, however, lays down many rules which have been taken very kindly by later rhetoricians.

The book or Adhikarana on Alankāra is divided into three chapters. In the 1st he treats of figures of speech relating to words and these are two only, Yamaka and Anuprāsa. He rigidly excludes the bandhas, which appeal to the eye and not to the ear and riddles which form no part of Kāvya. In that matter he widely differs from Dandin.

In the figures of speech relating to meanings of words, he gives the foremost place to Upamā or simile and treats of its varieties. The other figures of speech on this head, he regards as something like extension lectures on Upamā. He names that chapter as Upamā-prapañca, where there is Upamā or similitude either expressed or implied, direct or indirect,—thereby he excludes from it a large number of figures in which similitude plays no part. Though Dandi may be called the founder of the riti school, there is no doubt that Vāmana is the most power-To the Rīti school, ful exponent of this school after him. excellences and defects in words, in their meanings, in sentences and in poems are the most important things. Alankāras are mere decorations; they add external beauty to the internal beauty of rīti.

In the matter of purity of speech Bhāmaha is all praise of Pāṇini, but he does not quote any sūtras of that

author. But Vāmana quoted a number of sūtras and he flourished long after the revival of Pāṇini and perhaps after the Buddhist commentaries of Pāṇini had taken root.

When treating of the wrong description of countries, Vāmana quotes this verse,

सौवीरेव्यक्ति नगरी मधुरा नाम विश्वता। अस्तोटनारिकेराज्या यस्याः पर्यन्तभूसयः॥

Mathurā is not in the Sauvira country, it is in the Sūrasena country. Sauvīra is Sindh and Sūrasena is in Hindusthan proper. The outskirts of Mathura cannot be adorned with cocoanut trees which grow only in a salty soil on the sea coast and walnuts never grow but in the mountains. So it is very doubtful that Vāmana was a resident of Kāsmīra.

UDBHAŢA.

In Bengal any Sanskrit verse which cannot be traced to its author is attributed to Udbhata. Any number of Udbhata slokas may be found in Bengal and Babu Pūrņa-candra De by collecting them together has got the title 'Udbhaṭa-sāgara'. In other parts of India. Udbhaṭa, however, is a noted name in Alankāra-sāstra, often quoted by writers of authority. He is said to have written a commentary on Bhāmaha, entitled Bhāmahavivarana, MSS. of which are yet to be discovered. bhata's complete work on rhetoric also has only recently been The Alankāra chapter of his work, Alankārarecovered. sāra-samgraha, was, however, published in Roman character by Colonel G. A. Jacob in the J.R.A.S., 1897, pp. 829-853. The fragment recovered treats only of the figures of speech. Colonel Jacob gives in his index No. I, in alphabetical order, the names of 53 alankāras enumerated by

Udbhaṭa, though in J.R.A.S., 1897, pp. 286, he counts them as 41 alamkāras. In index No. II, he gives the first and second lines of definitions and in index No. III, the first and second lines of quotations. These quotations are taken mostly from Udbhaṭa's lost poem entitled Kumāra-sambhava and therefore, Jacob says, relate more or less directly to the sayings and doings of Siva and Pārvatī.

The fragment begins with Punar-ukta-vadābhāsa as a figure of speech pertaining to words. It has six sections only and ends with Kāvya-dṛṣṭānta alaṅkāra. Unlike other writers on rhetoric, Udbhaṭa does not seem to have finished his work with alaṅkāra.

The age of Udbhaṭa is supposed to be before Ānanda-vardhana who quotes from him in the middle of the 9th century. Dr. Bühler assigns him to the time of Jayāpīḍa of Kāšmīra, (779–813 A.D.), probably in the earlier part of his reign.

Udbhata is fortunate enough in having a commentator like Pratihārendu-rāja who came several decades after Ānanda-vardhana.

In 1915 the work of Udbhaṭa was published by the Nirṇaya-sāgara Press with the commentary of Prati-hārendu-rāja. Pratihārendu-rāja is to be differentiated from Bhaṭṭendu-rāja, the preceptor of Abhinava-gupta who inspired his pupil in all his literary efforts. Prati-hārendu-rāja knew the dhvani theory well, but did not believe in it. Dr. De says, "Pratihārendu obviously belonged in his views to the older system of Udbhaṭa

and did not, like Abhinava, believe in the newly established doctrine of dhvani, with which, however, he was fully conversant. Referring to this new theory of Ānandavardhana, Pratihārendu states in one place, (p. 79 of the N.S. edtn.) that what is known as dhvani, and taken to be the soul of Poesy by some thinker is included implicitly by his author, Udbhaṭa, in the treatment of some of the poetic figures under discussion and need not be separately considered."—Sanskrit Poetics, Vol. I, pp. 79.

Pratihāra seems to be an elder contemporary of Abhinava. He was the pupil of Mukula and a resident of Konkana. Mukula is known as the author of Abhidhāvṛtti-mātṛkā.

Kāvyālankāra of Rudraţa.

Rudrața is a great admirer of poetry. He says in his Kāvyālankāra, I, 5.—temples of gods and other lasting works of kings endure but for a limited time; the fame of kings endures by the works of great poets in their courts. The rewards of poets, he thinks, are many. By hymns to gods and goddesses, poets overcome many difficulties in life. Poetry brings to the poet wealth, alleviation of evils, extraordinary pleasure,—in short, all he desires.

Three things are essential in writing good poetry;—viz., genius, proficiency in sastras, and practice. Genius is of two kinds,—natural and acquired. Of these, the natural is more valuable. Proficiency means proficiency in grammar, prosody, fine arts, knowledge of the world, lexicons and import of words. This proficiency means almost omniscience. Practice should be constant and under the guidance of good men and good poets.

The definition of Kāvya as given by Rudraţa is the same as that given by Bhāmaha,—"Sabdārthau Kāvyam". This seems to be a very primitive definition. Rudraţa treats of sabda first and artha afterwards. Rudraţa is very bold in his theories. He overrides the fourfold division of words:—

nāma, ākhyāta, upasarga, and nipāta,—and adds a fifth—the Karma-pravacaniya which governs cases of nouns.

A new idea of Rudrața is the two functions of words,—compound and simple. On these functions he bases his idea of rīti. He says that the Vaidarbhī rīti consists of simple words only, the Pāñcālī uses compounds of three four words only, the Lāṭī, of six seven words, and the Gauḍī may use compounds of any number of words. From this, it is clear that his idea of rīti is very different from that of Daṇḍin or Vāmana, who include doṣas and guṇas in rīti.

According to form, poems are classified as gadya and padya (prose and poetry), and according to language (1) Sanskrit, (2) Prakrit, (3) Māgadhī, (4) Šaurasenī,

(5) Paisācī, and (6) Apabhramāa, the last—differing widely according to countries.

The figures of speech pertaining to words are five:
(1) vakrokti, (2) anuprāsa, (3) yamaka,

Rudrata's Sabdālam.

(4) slesa, and (5) citra. He divides vakrokti or crooked speech in two

parts. Crooked speech (a) owing to double entendre $(\bar{s}le\bar{s}a)$, and (b) by intonation. Rudrața reduces vakrokti to a verbal figure; but Bhāmaha divides the whole field of poetry in Svabhāvokti and Vakrokti,—i.e., natural speech and humorous speech. Daṇḍin does not speak of

anuprāsa (alliteration) at all. One, Hari, a Prakṛta writen of rhetoric speaks of eight kinds of alliterations, but Rudraṭa confines them to five and calls them vṛtti.

Sleṣa, which Dr. S. K. De translates as Paronomasia, and which I should like to translate as double entendre, is according to Rudraṭa of 8 kinds: (1) belonging to letters, (2) to words, (3) to genders, (4) to dialects, (5) to stems, (6) to suffixes, (7) to inflections, and (8) to numbers. Of these, the Bhāṣā-ṣleṣa is peculiar to Rudraṭa. The permutation and combination of the six dialects give a large number of varieties of this class of ṣleṣa. The commentator improves upon the author, and says,—ṣleṣa of two dialects has 15, of three dialects, 20, of four dialects, 15, of five dialects, 6, varieties and ṣleṣa of all the six dialects has only one variety;—thus making a total of 57 varieties.

The citras, says Rudrața are numberless. In this figure the verses take the form of swords, clubs, arrows, bows, stakes, missiles; sometimes they resemble the sound of horse's hoofs, sometimes, the steps of elephants. The prahelikās are included in this.

Four chapters are devoted by Rudrața to verbal figures and one to the verbal defects.

The 7th chapter opens with the exposition of the various categories of the Vaiseṣika system of philosophy, viz., dravya, guṇa, kriyā, jāti, etc., as all these are included in the connotation of the term artha.

Rudrața says that the ideal figures are (1) Vāstava, (2) Upamā, (3) Atišaya, and (4) Šleṣa (Artha-sleṣa).

the definitions and descriptions of these four kinds of arthālankāra. There are altogether 66 varieties treated of under those four heads. Rudrața perhaps gives the largest number of figures,—both verbal and ideal; and his book, Kāvyālankāra practically ends with the 11th chapter. One of his peculiarities is that he does not treat of the excellences (guṇas), verbal or ideal, under separate heads. Perhaps he thinks that want of defects is excellence, or perhaps, he is satisfied with a few directions given in II, 8. His rīti is altogether independent of guṇa and doṣa.

Though the treatment of subjects promised in the opening verses comes to an end in the 11th chapter, he goes on with five Rasas dealt with in Rudrata. more chapters (XII-XVI). The commentator Nami-Sadhu prefaces these chapters by saying that the consequences of writing a poem accruing to the poet has already been dilated upon. What is the effect of poetry on the hearer? The answer is—the attainment of the four desired objects by mild and easy methods; to attain which methods poems should be made with great care and full of æsthetic enjoyments. These enjoyments are not eight, as in Bharata, but ten;—\(\bar{S}\)anta and Preya being the additional two. These ideal rasas are like physical rasas, sweetness, etc., and because resignation of the world and devotion to deities are also enjoyable, they are regarded as rasas.

The first rasa treated of is Love, and in that connexion, the heroes and heroines, and their classification are given in great details. The heroines are of 384 different kinds. (But this is given in verses that are regarded as interpolations by the commentator).

The 13th chapter is devoted to the enjoyment of company and the 14th to the absence of lovers. 15th deals with other rasas. The 16th chapter is rather curious. It opens with an enumeration of the four objects of desire and in a poetical work these should be treated of as mixed with æsthetic enjoyments. A poetical work may be a Kāvya-kathā, Ākhyāyikā, Kulaka, Nāṭaka, and so on. It may be classified as original or derived and as long or short. In an original work, the poet not only creates the plot, but also the characters of heroes and In a derived work, the author takes the framework from history and fills up the rest from his imagination. In big works, the four objects of desire are dilated upon and all the rasas are included; in shorter works, any one of the objects of desire may be treated of;—the rasa may be one fully described or many partially.

The author then gives a long description of a Mahā-Kāvya, Kathā, and that of Kaphphinābhyudaya, written at Kāšmīra at the end of the 8th century. Kathā and Ākhyāyika have also been described; but there is nothing very peculiar in them. Kathā should be written exclusively in easy prose—full of alliterations, and Ākhyāyikā may be written in Sanskrit or in other languages and in all these cases prose should be employed.

Rudrața by his name appears to be a resident of Kāsmīra. There was a good deal of differences of opinion regarding his date. But Dr. S. K. De after much discussion tries to place him in the first quarter of the 9th century. Rudrața was perhaps contemporaneous with Ānanda-bardhana; this supposition becomes all the more

strong when we find that neither quotes from the other. Rudrața was a great thinker and very bold in his opinions.

Rudrața has three commentators;—the earliest of them is Vallabha-deva of Kāsmīra who Commentators of belonged to the 1st quarter of the 10th Rudrata. century and wrote many commentaries on standard poetical works. His grandson, Kaiyyata, wrote a commentary on Ānanda-vardhanā's Devī-sataka in 977-978 A.D. The next commentator is Nami-sādhu, a mendicant of the Svetāmbara Jaina community and belonged to the Thāra-padra-gaccha. He says that the commentary was composed in 1069 A.D. The 3rd commentator is Āsā-dhara, mentioned by Peterson in his 2nd Report. He belonged to the period of the Muhammadan conquest. He was born in the country round Sambhara lake which belonged to Prthvī-rāja. After the overthrow of that monarch, he went to Mālava and lived at Dhārā where he wrote many works and acquired great celebrity.

RUDRA-BHAŢŢA'S ĀŖNGĀRA-TILAKA.

Sṛṅgāra-tilaka by Rudra-bhaṭṭa is a work in three chapters. I. Sambhoga-ṣṛṅgāra, II. Vipralambha-ṣṛṅgāra, III. Hāsyādirasa-nirūpaṇa,—in 96, 70, and 57 Kārikās respectively. The 1st chapter contains the classification of heroes and heroines, the 2nd, various causes of separation and its sufferings; and the 3rd, all other rasas, the distribution of the four vṛttis among the rasas, the relation of the rasas to each other, and an examination of the bhāvas. The work ends with the defects of poems in the matter of the development of rasas. The object of the work is the raining of poets and lovers.

ccxiv

The author does not give us any information about himself. He is often confused with Rudrata and Rudrata; the reason of this confusion is that Rudrata also treats of the rasas,

but in the last four books of his work only. His Kārikās, however, are in the ārya, while some of the Kārikās of Rudra-bhaṭṭa are in the sloka, metre. Their points of view are also quite different, and the illustrations in Rudra-bhaṭṭa's work are very superior. The point of view of Rudra-bhaṭṭa is:—

Prāyo nāṭyaṃ prati proktā Bharatādyai rasa-sthitiḥ | Yathā-mati mayāpyeṣā kāvyaṃ prati nigadyate || I. 5.
Tasmād yatnena kartavyaṃ kāvyaṃ rasa-nirantaram |
Anyathā sāstravid-goṣṭhyāṃ tat syād udvega-kārakam ||
I. 8.

The point of view of Rudrața is quite different. He is a rhetorician first and a poetician afterwards. After finishing all about poetry, he takes up the benefit to be derived by hearing poetry; and these are the four great aims of human life. He is not content, like his name-sake Rudra, with giving directions to poets and lovers.

As Hema-candra quotes from Rudra's work, he must be an ancient author belonging to the 10th or 11th century.

While treating of Agni-Purāṇa in the preface to my fifth volume, I excluded from my consideration its chapters on Alaṅkāra. I reserved these chapters for treatment here. For reasons, detailed in that volume, I have placed the Agni-purāṇa in the 9th century, and the chapters on Alaṅkāra simply confirm my conviction. These chapters give us a comprehensive idea of kāvya literature not to be found in

ancient writers. They treat of Kāvya and Nāṭaka in the same breath and do not exclude Nāṭaka like Daṇḍin and Bhāmaha, and even like Vāmana. It would have been very interesting and instructive if we could get the treatise or treatises from which the Agni-purāṇa has made its abstracts.

Agni-purăna gives a comprehensive description of Vanmaya, i.e., literature both spoken and written. It consists, the purăna says, of sounds, letters, words, and sentences, in which Sāstra, (scripture), Itihāsa (History), and Kāvya (poetry) are written. In scriptures the words predominate and in history facts predominate, Kāvya differs from them, in so far as in it, the meaning predominates. The purāna takes the definition of Kāvya from Daṇḍīn, but adds, that it should be full of excellences, free of defects, and decorated with figures of speech.

Kāvya has three sources, the vedas, knowledge of the world, and original invention. The Sources of Kavva. purāņa classifies Kāvyas according to their form, into prose, poetry and mixed. In this it follows Dandin though the order of its classification is different from his. Prose, the purāṇa defines, just as Dandin does, as a string of words without quadrants. But its sub-classification has been taken from Vāmana. Prose may be simple, full of long compounds, and smelling versification. The sub-classification of prose according to form is fuller here than in any of the three ancient writers. Prose works consist of Akhyāyikā, Katha, Khanda-kathā, Parikathā and Kathānikā. He gives definitions of all these five, but no examples.

In treating of poetry, the purana treats first of prosody and in this matter it strictly follows Pingala.

Just as Pingala quotes Kāsyapa, so the purāṇa also quotes Kāsyapa, and in this connection the purāṇa quotes from Dandin;

<mark>"सा विद्या नौक्तितौर्युणां गभौरं</mark> काव्यसागरं"।

Poetry it classifies as (1) Mahā-kāvya, (2) Kalāpa, (3)

Paryābandha, perhaps Brajyā-bandha,
(4) Višeṣaka, (5) Kulaka, (6) Muktaka,
and (7) Koṣa. But it says that Mahā-Kāvya should
always begin with Sanskrit. If it gives up its Sanskrit
character and takes up a Prākṛta form, it should be the
Tat-sama Prākṛta. In that case, it will not be regarded
as a great defect. This statement, I believe, means that
Tad-bhava and Dešī Prākṛta should be avoided by all
means.

After giving elaborate description of the prose and poetic literature, the Purāṇa sums up the mixed literature in the following three lines, in chapter 336, verse 38,

स्राभासोपमण्यतिस्य सर्गे यद्भिन्नरत्ता। मिस्रं वपुरिति खातं प्रकीर्णमिति च दिधा। स्रयश्चेवाभिनेयस्य प्रकीर्णे.सकलोतिभिः॥

This is an obscure passage, the meaning is by no means clear. If it says anything, it says, that in every canto there may be different metres and it should have the substance of what is to follow and that the misra, or minor, literature may be divided into two sections, Vapu and Prakīrņa. The Prakīrņa may be written in all dialects and may appeal to the eye or to the ear.

It speaks of twenty-seven forms of Dramas. Bharata

has only ten, while Visvanātha has twenty-eight. The source or sources of dramatic compositions above ten is not known. But the

Purāṇa gives a description of what is common to all sorts of dramatic composition. These common things relate generally to what is called Pūrva-raṅga, i.e., what precedes the actual performance of a drama or before the dramatis personæ enter the stage. It also gives the different parts of the story. The different efforts by which the story is represented and also the different sandhis or ties which bind the parts of the story together. The Purāṇa confines the stories to India and to the three Yugas which have passed.

The chapter on Rasas is prefaced by four verses deRasas in Agni-purāṇa.

Scribing the process of evolution of Rasa from Brahman. It says, that the Supreme Brahman is Indestructible, Eternal, Unborn, All-pervading. In Vedantas, it is called the One, the Vital Principal, and The Light. Pleasure is inborn to it. It is never manifested, its only manifestation is named Camatkāra-rasa, or Wonder. Ahankāra or egoism is its first evolution. From that comes the idea of self and from that idea of self comes rati or pleasure with the help of momentary and other feelings. Rati is developed as Sṛṇgāra-rasa. With this preface the Purāṇa proceeds with the usual enumeration of rasas and bhāvas.

According to this Purāṇa, the rītis are four, namely,

Pāñcālī, Gauḍī, Vaidarbhī, and Lāṭī.

These Rītis relate to literary compositions. But to Dramatic action belong four vṛttis or modes of action (1) Bhāratī, (2) Ārabhaṭī, (3) Kaušikī, and (4) Sātvati. Bhārati is so called because it is attributed to Bharata. It is full of talk, the actors are men, there are few females who talk Prākṛta. The mode of action called Ārabhaṭī consists of magic, fighting, and all that produces

a feeling of wonder. The Agni-purāṇa has a long chapter on the motion of the body in dancing in theatres and another long chapter on acting. Acting according to Sanskrit authors is of four kinds, (1) relating to words, (2) relating to the motion of hands, etc., (3) relating to emotion, and (4) relating to dress, etc. Bharata gives details about acting for the development and manifestation of rasa and bhāva. Agnipurāṇa's summary is not taken directly from Bharata but from some work intermediate between Bharata and itself. Agni-purāṇa's summary of sabdālankāra is unique. It recognises nine classes of sabdālankaras or figures relating to words.

(1) Chhāyā, (2) Mudrā, (3) Ukti, (4) Yukti, (5) Gumphanā, (6) Vākovākyam, (7) Alliteration, (8) Picture, (9) Duṣkara, or hard nuts. Of these alliteration includes Yamaka; and hard-nuts include riddles.

Of the figures of speech relating to meanings of words

Agni-purāṇa admits eight only, of which the first is Svabhāvokti, that is painting of nature. This is not regarded as an Alaṃkāra by many rhetoricians. Some divide the whole field of literature into Svabhāvokti and Vakrôkti.

Agni-purāṇa recognises some figures of speech as belonging to both words and their meanings; these are six in number. It is in connection with the last Abhivyakti that the Agnipurāṇa brings in the two functions of words, denotation and implication, Abhidhā and Lakṣanā. The third function of words is not admitted by the Purāṇa, it is called reverberation or Dhvani. But in the last line of chapter 345, it uses the word Dhvani.

"एषामेकतमस्येव समाख्या ध्वनिरित्यतः"।

This line has no connection with the previous line, yet the editor has put three lines together in the last verse.

As an ugly woman without any grace or charm is not appreciated, so, Kāvya with many figures of speech is not appreciated if it is without grace or charm. These graces or charms are called Guṇas or excellences. These are charms of composition:—the arrangement of words, their expressiveness, their flow, and their melody. The abundance of compound words in Sanskrit makes the various arrangements of words in a composition rather beautiful and the Sanskrit rhetoricians have taken full advantage of this incident of their language. From these excellences some rhetoricians have built up their rītis or styles of writing.

Sanskrit rhetoricians are very particular about defects in composition. One of them says that the slightest fault should be avoided in a Kāvya as a small patch of white turns a handsome person into a loathsome one; and they are very particular about defects of composition. They would not allow a single ungrammatical expression, tautology, use of unusual words, use of words in unusual meanings, far fetched meanings, etc., either in words, in their meaning, in sentences, and even in treatises. compound in a verse on love destroys the whole beauty of it, and so it should be avoided. Disjointed sentences,—unless spoken by little children, mad men, or drunkards are to be tabooed altogether. In this way even minute faults are registered in Sanskrit works. But they also admit that some faults of expression under peculiar circumstances turn into excellences. Tautology is always intolerable but it can be very well used in adding emphasis and in contempt, e.g., "Go! go!". The second "go" is tautologous but it is used with effect.

Kāvya-mīmāmsā by Rāja-Šekhara.

Kāvya-mīmāṃsā is not a book on rhetoric, nor one on Poetics, but it is the work of a great poet and a great critic, embodying the Age of Rāja-Šekhara. best traditions of Indian literature from the earliest times. Rāja-Sekhara, the author, was the tutor of Mahendra-pāla, the Gurjara-pratihāra king of Kanauj. He was also patronized by the King's son. His time is therefore well known. His literary activities ranged from 880-920 He belonged to a family of literary men for many generations. His father was Durduka or Duhika. Nothing is known about him except the fact that he was a minister to some king. Rāja-Sekhara's mother's name was Sīla-His great-grandfather was Akāla-jalada, famous for One dramatist, Kādamvarī-rāma, became his verses. famous by stealing Akāla-jalada's verses. Surānanda, one of his ancestors, was the court-poet of the Cedis. another of his ancestors, was a poet. Rāja-Sekhara has thrice quoted from the work of his wife Avanti-sundari who was a poetess or a rhetorician.

Rāja-Šekhara's caste was rather anomalous. He seems to have been a Brāhmaṇa but married the girl of a Cauhāna family. The position of the Yāyāvaras among the Brāhmaṇas is undefined. They are not to be found among the gotras and pravaras of the Brāhmaṇas. But Jarat-kārū, a wild, weird and strange ṛṣi who married Jarat-kārī, the sister of Vāsuki, the serpent-king, was a Yāyāvara. Āstīka, his son, who put a stop to Janamejaya's snake sacrifice, was a Yāyāvara. The Yāyāvaras are not much to be found in the

Indian literature till we come to Rāja-Šekhara. There are several classes of Brāhmaṇas whose position in the society is similarly anomalous. The Bhārgavas of Rajputāna are regarded as something intermediate between the Brāhmaṇas and the Kṣatriyas. The great sage Vālmīki calls himself a Prācetasa. But Pracetāḥ, one of the ten Prajāpatis, has no place among the gotras and pravaras of the Brāhmaṇas. Yet Vālmīki was a ṛṣi and a great ṛṣi too. It was in an anomalous family like this that Rāja-Šekhara was born.

He was a man of wide sympathies. The late lamented Mr. Dalal, the editor of Kāvya-mīmāṃsā, says that Rāja-Sekhara was not a sectarian. He not only believed in the Hindu Trinity but honoured the founders of other religions also.

He was a voluminous writer, though he wrote Sanskrit in a terse, vigorous, pleasing, and Other works of Rajacharming style, his knowledge of the Sekhara. Prakrīts and Vernaculars was deep and extensive. He wrote charming works in many of these Prakrits and vernaculars. He was a Kavi-raja, i.e., he could fluently write prose or verse in many languages, in many forms of poetry, and could describe many rasas. His earliest works seem to be Bāla-rāmāyaṇa and Bālabhārata, two dramas. He also wrote Viddha-sāla-bhañjikā. Hara-vilāsa is Kappūra-mañjarī is written in Prakrit. said to be one of his greatest poems, but it is only known in quotations. Rāja-Sekhara seems to have written a work on the geography of India from which an abstract is given in the 17th chapter of the Gaekwad edition of the Kāvya-mīmāmsā. It is also known that he wrote a dictionary of synonyms.

The Kāvya-mīmāṃsā was planned as a cyclopædia of Sanskrit literature. It was to be in 18 adhikaraṇas or books, of which only the first has been so far recovered. It is not known whether the author finished his work. Other adhikaraṇas may yet be found. So far we are concerned only with the first adhikaraṇa in 18 chapters.

In the 1st chapter, the author gives the tradition of the Kāvya-mīmāmsā. The self-born gave to his mind-born sons and pupils the science of Kāvya-mīmāṃsā.

Among these was the Kāvya-purusa whom the Self-born employed for the propagation of the science. Kāvya-pūrusa divided it into 18 adhikaranas and distributed them among his 18 pupils:—

(
NAI	ME OF ADHIKARAŅAS.		NAME OF PUPILS.
1	. Kavi-rahasya	•	Sahasrāksa.
2			Mukti-garbha.
3	. Rīti-nirņaya		Suvarņa-nābha.
4			Pracetāyana.
5			
6	. Citra	,	Citrāngada.
7.	Sabda-sleşa		Seșa.
8.	Vāstava		Pulasta.
9.	Upamā		Aupakāyana.
10.			Pārāšara.
11.			Utathya.
12.			Kuvera.
13.	A PROPERTY OF THE PARTY OF THE	• •	Kāma-deva.
14.	Rūpaka-nirūpaņa		Bharata.
15.	Rasādhikārika		Nandikešvara.
16.	Doṣādhikaraṇa		Dhisana.
17.			Upamanyu.
18.		• •	Kucumāra.

This is in imitation of the Kāma-sūtra of Vātsāyana. There the Kāma-sūtra was one sūtra under Nandī, Šveta-ketu and Bābhravya Pāñcāla. In course of time, it split up into 7 adhikaraṇas:—

NT	TREET COTTES :		The second secon
NAME (OF ADHIKARAŅA.		Maria
T	G-1		NAME OF AUTHOR.
II.	Sādhāraņa		Cārāyaṇa.
III.	Samprayogika		Suvarņa-nābha.
	Kanyā-samprayuk	taka	Ghotaka-mukha.
IV.	Bhāryādhikarana		Go-nardiya.
V.	Pāradārika — —		Gaṇikā-putra.
VI.	Vaišika		Dattaka.
VII.	Aupanisadika		Kucumāra.

The story of the splitting up of the Kāma-sūtra into 7 adhikaraṇas and their collection into one again, seems to be historical. But that of the Kāvya-mīmāṃsā into 18, seems to be an invention of Rāja-Šekhara. He has put down all the major heads of his šāstra before his time in this list. He has not given the dhvani any place in it.

In the beginning, the author promises to give us 18 chapters, but enumerates only 15. They are:—

I. Šāstra-saṃgraha, II. Šāstra-nirdeša, III. Kāvya-puruṣotpatti, IV. Pada-vākya-viveka, V. Pāṭha-pratiṣ-ṭhā, VI. Arthānušāsana, VII. Vākya-vidhi, VIII. Kavi-višeṣa, IX. Kavi-caryā, X. Rāja-caryā, XI. Kāku-prakāra, XII. Šabdārtha-haraṇopāya, XIII. Kavi-samaya, XIV. Deša-Kāla-Vibhāga, XV. Bhuvana-koša.

But in the body of the book we get all the 18 chapters. They are as follows:—

I. Sāstra-saṃgraha, II. Sāstra-nirdeša, III. Kāvyapuruṣotpatti, IV. Pada-vākya-viveka, V. Kāvya-pākakalpa, VI. Pada-vākya-viveka, VII. Pāṭha-pratiṣṭhā, VIII. Kāvyārtha-yoni, IX. Artha-vyāpti, X. Kavicaryā and Rāja-caryā, XI. Šabda-haraṇa, XII. Šabdārtha-haraṇa, XIII. Artha-haraṇa, XIV. Jāti-dravya-kriyā-samaya-sthāpanā, XV. Guṇa-samaya-sthāpanā, XVI. Svargya-pātālīya-kavi-rahasya-sthāpanā, XVII. Dešavibhāga, and XVIII. Kāla-vibhāga.

The 2nd chapter, entitled \(\bar{S}\astra-\text{nirde\bar{S}}\astra-\text{nirde\bar{S}}\astra, \text{ deals with the classification of v\bar{a}\bar{n}-maya, i.e., literature both written and oral, into two broad divisions, \(\bar{S}\astra\) astra and K\(\bar{a}\text{vya}\). \(\bar{S}\astra\) astra again is divided into two sections, the revealed and the made. In this way it goes on expounding a system of Indian literature which comprehends within itself all the \(\bar{S}\astra\), and all the forms of poetry. Alank\(\bar{a}\text{ra}\), it declares to be the seventh anga of the Vedas, fifteenth of the Vidy\(\bar{a}\text{s}\text{th\bar{a}}\text{nas, and fifth of the Vidy\bar{a}\text{s}}\) or R\(\bar{a}\text{ja-vidy\bar{a}\text{s}}\) of Kautilya. The word \(\bar{S}\antity\text{a}\text{hedens as:}-

"Sabdārthayor Yathāvat saha-bhāvena vidyā sāhityavidyā."

The 3rd chapter is a creation of Rāja-Šekhara's imagination. Here he speaks of the Kāvyapuruṣa and his bride the Sāhityapuruṣa and his kāvya-puruṣa is words and their meaning. His face is Sanskrit; his arms are the Prakrits; his loins are the Apabhraṃšas; his feet, the Paisāca dialect; his chest is the mixed language, his words are full of sayings, his soul is rasa; his hairs are the metres; questions, answers, and recitations are his playful words; alliterations, similes, etc., are his ornaments. He was the son of Sarasvati, the goddess of learning. She placed him on a stone-bed in a bush in the Himālayas and went to

bathe. Ušanas found him there,—a forlorn little child and took him to his hermitage. He addressed Ušanas in a verse, Ušanas also replied in a verse, and so Ušanas became a Kavi. Vālmīki pointed out to Sarasvatī where her son was and she blessed Vālmīki, and Vālmīki uttered a verse when he found one of a pair of birds was killed by a hunter. Thus Vālmīki also became a poet. The Kāvya-puruṣa after his marriage with Sāhitya-vidyā-vadhū, tra-velled over the whole of India, and assumed different dresses in different countries, and spoke in different manners. Thus arose the rītis, vṛttis, and pravṛttis.

In Chapter IV Rāja-Šekhara distinguishes between the poet and the critic, and shows where they agree and where they differ.

He says, poets are of three sorts; those who are geniuses, those who learn poetry from suggestion of others, and those who have to work hard for it.

In Chapter V, Rājā-Šekhara says that genius and proficiency are necessary in a poet. Chapter V. poets are of three kinds,—Sāstra-kavi, Kāvya-kavi, and Ubhaya-kavi,—they are all supreme in their own sphere. The Sastra-kavis are of three kinds: (1) those who write Sastra, (2) those who put poetry in Sastra, (3) those who explain the doctrines of Sastra in poetry. The Kāvya-kavis excell in 8 things:—some in composition, some in selection of words, some in selection of meanings, some in figures of speech, some in turn of expression, some in aesthetic enjoyment, some in style, and Nome in explaining Sastra. Those who excel in two or three things of these is a poor poet; in five, is a middling poet; and a Mahā-kavi excels in all. The essence of poetry is pāka (maturity), and pāka is the result of constant prac-

tice. But what is pāka? After giving the various explanations of the ācāryas, of Mangala, of the followers of the School of Vāmana and of Avanti-sundari,—Rāja-Šekhara says, "Pāka is any expression which is approved by lovers of poetry. It may flow from any sort of words, -but which must be relevant to the sentence." The pākas are of 9 kinds:—(1) nim,—always bitter, (2) plums,—bitter in the beginning, but tolerable at the end, (3) grapes,—not tasteful in the beginning but very much so at the end, (4) brinjals, tolerable in the beginning but intolerable at the end, (5) tamarind—tolerable both in the beginning and at the end, (6) mangoes,—tolerable in the beginning and sweet at the end, (7) nuts,—good in the beginning but bad in the end, (8) cucumber,—tolerable in the beginning but bad, at the end, (9) cocoanut,—sweet in the beginning and at the end. Of these nine, the first three are to be avoided. (Grapes of eastern India are sour throughout.) The next three may be very good with a little manipulation; but the last three are always good.

In Chapter VI, Rāja-Ṣekhara treats of words correct grammatically and meanings settled by dictionary. From words and their meanings proceed sentences. Kāvya is a sentence with guṇa and figures of speech. Some say that poetry is all untrue and so it should not be taught. Rāja-Ṣekhara says, "No." There is nothing untrue in poetry. Artha-vāda, which is not true, is to be found in the Vedas, in the sāstras, and in the world, (and not in poetry). There may be a wrong thing in a poem which comes in the course of narration.

Chapter VII treats of reading and recitation of poetry—

Sanskrit, Prakrit, and Apabhraṃša.

Rāja-Šekhara approves the pronuncia-

tion of the Kāšmīrians and lauds to the sky that of the Pāñcāla, specially of Kānyakubja, and describes humorously the pronunciations of the Drāviḍas, the Karṇāṭikas, etc. Some are good in Sanskrit, some in Prakrit, and others in Apabhraṃša.

In Chapter VIII are treated the sources from which
the subjects of poems and the modes
of writing are to be taken. Some say,
these sources are 12; but Rāja-Sekhara says, they are 16.
The 12 are:—(1) The Vedas, (2) Smrti or Law, (3) History,
(4) Tradition, (5) Philosophy, (6) Religion, (7) Politics, (8)
Dramaturgy, (9) Erotics, (10) The Conduct of the World,
(11) Original Composition, and (12) Miscellaneous; to these
Rājā-Sekhara adds the following four (13) Propriety,
(14) Propriety of things connected together, (15) Propriety
of things created by imagination, and (16) Propriety
of mixture.

Chapter IX treats of appropriate subjects of poetry. Drauhini says, they are of three Chapter IX. kinds:-(1) heavenly, (2) heavenly and human, and (3) human. Rāja-Sekhara adds four more: (4) belonging to the nether-world, (5) belonging to the nether and the middle world, (6) belonging to heaven and the nether-world, and (7) belonging to all the three. Summing up, he says that the range of subjects of poetry is limitless, (nihsīmārtha-sārthah); and in poetry that limitlessness should be charming. This is the opinion of the followers of Udbhata. But Rāja-Šekhara says, the subjects are not charming by themselves, but it is the genius of the poet that makes them charming. Aparājita says, they may be limitless, but the æsthetic enjoyment from them makes them fit for poetry. RājaSekhara says, "I agree." Pālya-kīrti says, whatever may be the form of the subject, its enjoyment depends upon the particular character of the speaker. What an admirer adores, a detractor censures and an indifferent man tolerates. Avantī-sundarī says, things have no fixed character, the character is given by the modes of expression by lovers of poetry. Rāja-Šekhara says, "I agree to both."

The 10th chapter treats of the conduct of a poet and of a king who patronises Chapter X. him. A poet should be healthy both in mind and body, should be well-dressed, and should be an accomplished gentleman. His house should be neat and clean and its surroundings should be poetical. There should be places where the poet may sit undisturbed. He should be surrounded by dependants speaking different languages, and he should be the master in choosing the dialects of his dependants. He should keep writing materials near at hand. The ācāryas say, these materials are the surroundings of Poetry. Rāja-Sekhara says, "No, genius is the best surrounding." His daily duties and his routine of work during the day are given. Some cautions are also given;—a poet should never show a half finished work to anybody, for if anyone claims it to be his own, where is the proof to show that it is not his? It should not be read before one who prides himself as a poet; it will then be crying in wilderness, and it will be detracted. The poetry consists in depositing it with others, sale, gift, sojourn in other countries, shortness of life, worms, fire, and water.

The king should call assemblies of poets. The assembly hall should be chastely decorated with pillars,

doors, and verandahs. All sorts of scholars, poets, religious men, and artists should be called together. The king should in this manner imitate Vāsu-deva, Sāta-vāhana, Šūdraka, Sāhasāṅka, and other ancient kings. The first conversation should turn on poetry. But from time to time, šāstra also should be discussed; for even honey does not taste sweet unless appetisers are used from time to time. Successful poets should be carried in procession in a brahma-ratha with a turban given as a prize.

The 11th chapter treats of plagiarism of words. Some of these are to be avoided and others may be sanctioned. Rāja-šekhara says that even one word in two meanings, if taken, from another poet is a case of bad plagiarism. These plagiarisms are so glaring that one need not have any instruction about them. Other thefts are forgotten in a short time, but the theft of words are remembered for centuries. Rāja-šekhara distinguishes between a good and a bad plagiarism.

The 12th chapter treats of plagiarism of meanings and subjects. The ācāryas say that ancient poets have dealt with all subjects; there is nothing new. Therefore modern poets can only improve upon them. "No," says Vāk-patirāja. Rāja-šekhara says that a poetic eye by way of mental penetration can distinguish between subjects old and new. Even if a great poet sleeps, Sarasvatī would show him the proper words and proper subjects. But if a bad poet is always awake, his eyes are always blind. The great poet suffers from something like congenital blindness in the matter of things previously described by

others. But in other matters he has celestial eyes. What poets see with a pair of human eyes, cannot be seen even by gods with three or thousand eyes. The whole universe is reflected in the mirror of their mind. Words and subjects vie with each other in presenting themselves before these high-souled people, to be seen first of all. What the Yogins see with the concentration of their mind, the poets express in words. Good sayings come in crowds to them. "All this is true," says Rāja-šekhara. But we read of three different sources of poetry: -(1) that of which the source is the older poets, (2) that, the source of which is concealed, and (3) that of which there is no source. The first may be divided into two: (i) what looks like a reflection, and (ii) what looks like a picture. The second also is divided into two: (i) 'identical, and (ii) like the entrance into a foreign city'. All these four are forms of plagiarism. Each may be divided into 8 groups,—making altogether 32 groups. Description of these 32 is projected into the 13th Chapter.

Chapters XIV and XV treat of poetical licenses,—
technically called Kavi-samaya (conventions of poets) in Sanskrit. They
are well known from other treatises of rhetoric.

The 16th Chapter treats of the conventions of poets about the heaven and the under-world.

Just as in the moon, the hare and the antelope are regarded as one, just as love is regarded as a personality,—and so on.

The 17th chapter treats of the divisions of countries.

The whole universe comes within its purview; and the world is divided

into the heaven and the earth. The nether-world also comes in. There are 7 heavens, 7 islands, and 7 netherworlds,—making a total of 21. The central island on the earth is called the Jambū-dvīpa; it has 7 varṣas or countries, the southernmost is called Bhārata. One who conquers all the countries from the southern sea to the Himālayas is a Samrāṭ; and one who conquers all the countries from Kumārī to Vindu-saraḥ is a Cakravartin. Provinces of India are given in great detail with the names of their districts, rivers, mountains, and their products. Directions are given, north, south, east, and west from Kānya-kubja. The colours of the people of different provinces are also mentioned. But all this is given from the point of view of a poet, and not of a geographer.

In the 18th or the last chapter is given the division of time. There is one peculiarity;—the seasons are conventionally given as six. But as a resident of Kānya-kubja, Rāja-šekhara says, they are really five, the Hemanta or late autumn being merged into the winter. Each season has four phases: (1) the coming out of one season from the previous one, (2) its infancy, (3) its maturity, and (4) its immersion into the next.

The whole book is full of information about India a thousand years ago, and it will be more valuable still if the other 17 adhikaranas are found out.

THE DHVANI-KĀRA.

Three schools of criticism have already been des-The dhvani school has a cribed, viz., the earliest Rasa school of Bharata, the Alankāra school of Bhāmaha, and the Rīti school of Daṇḍin and Vāmana. Then came the Dhvani school. All the schools had a long tradition of their own before they were written down in formal treatises. The Dhvani school is no exception to this rule; the earliest writer of it is the Dhvani-kāra, whose name has been forgotten. He has a number of kārikās, the very first of which says,

"Kāvyasyātmā dhvanir iti budair yaḥ samāmnātapūrvah.

Tasyābhāvam jagadur apare bhāktam āhus tam anye.

Kecid vācām sthitam avisaye tattvamūcus tadīyam Tena brūmah sahrdaya-prītaye tat svarūpam."

(I. 1).

This verse shows that long before the Dhvani-kāra, the dhvani was known. It was also known that dhvani is the soul of poetry. There were three different sets of critics who opposed it:

(1) One set denied its existence altogether.

(2) The second set gave it a subordinate position.

(3) The third set considered it to be a mysterious function beyond the comprehension of men.

"Therefore," says the unknown author, "it is necessary to reveal its true nature." So the tradition he refers to seems to be an ancient one.

It is to be noted that the subject which connoisseurs delight in may be either expressed or suggested. The expressed subjects have been variously described by critics as consisting of upamā and other figures of speech (I. 3). But the suggested meanings in the works

of great poets have their existence and they are outside the parts like effulgence in handsome ladies (I. 4). That suggested meaning is the soul of poetry, just as in the case of the primordial poet Vālmīki, the sorrow caused by the separation of the couple of birds found expression in the form of a sloka (I. 5). The flowing language of great poets, describing a charming poetic subject, reveals their particular genius,—superhuman and effulgent (I. 6). This genius, this language, and this charming poetry cannot be enjoyed by the simple knowledge of grammar and lexicography. It is appreciated only by connoisseurs of poetry (I. 7). That poetry and the word that has the power of suggesting it should be carefully cultivated; because they are the great possession of great poets (I. 8). As those desirous of light direct their efforts to the flame of the lamp as the means by which it can be obtained, so one desirous of suggested poetry should direct their efforts to the suggested meaning of words (I. 9). As the meaning of a sentence is understood through the meanings of words, so the realisation of the desired object, i.e., suggestive poetry, is understood through the expressed meaning (I. 10). As the meaning of words, by helping the expression of the meaning of sentences by its inner power, ceases to have a separate expression after its function is over (I. 11), so the suggested meaning flashes suddenly in the mind of connoisseurs which looks at the real object, not mindful of the expressed meaning (I. 12). Where word and meaning subordinating themselves express something else, that is poetry; learned people call it dhvani (I. 13). Where the suggestion is not the principal, but follow the expressed object as in the figure of speech called samāsôkti,—that figure is really an ornament to the expressed object,

clear and simple (I. 14). Dhvani is not there where there is a flash only of the suggestion, or where it follows the expression; it is not even there where it does not prevail (I. 15). Where word and the meaning after performing their functions stand for sugges. tion, that is the jurisdiction of dhvani, but it should not be mixed up with other things (I. 16). Bhakti and dhvani are not one, because their forms are different. Dhvani cannot be defined as bhakti account of overlapping (चितियामि) and falling short (च्यवामि) (I. 17). That charmingness which cannot be expressed in any other way, but which can be expressed by word full of suggestive meaning, comes within the range of dhvani (I. 18). Words like lāvaņya are never regarded as an example of dhvani, though they express some thing charming beyond their own meaning (I. 19). When a word forsaking its principal function for the expression of some ulterior object, expresses its meaning by a second function, it requires a third function, too; for, otherwise, its flow of expression would be halting (I. 20). The second function depends upon the principal function; how can that subordinate function be a definition of dhvani, whose one source is suggestion? (I. 21). But, it may be the definition of certain division of dhvani. If others are anxious define dhvani, they support us who try to show that there is dhvani (I. 22).

There is a good deal of controversy about the identity of the Dhvani-kāra. He is often confounded with Ānanda-vardhana, who wrote a vṛtti on the dhvani-kārikās. Earlief rhetoricians seem all to differentiate between the author of the kārikās and the author of the vṛtti. But as

time went on, and the historical sense of the Indian panditas,—specially in eastern India,—got blunted, the one was confounded with the other.

The kārikā-kāra seems to have preceded the VṛttiĀnanda-vardhana, the kāra by a long interval. The kārikavṛtti-kāra is different kāra said, there were people (1) who
from the kārikā-kāra. opposed dhvani altogether,—(2) people who gave it a subordinate position, and (3) people
who thought it beyond the comprehension of ordinary
men. But the Vṛtti-kāra splits up No. 1 into three;

- (a) Those who considered dhvani to have no existence. To them the body of poetry was words and meaning, the ornaments were the figures of speech, and the arrangement of words was called guna. Along with the gunas there were some characteristics like upanāgarika, etc. The rītis were also there. But there were no such thing as dhvani.
- (b) If dhvani is admitted as a source of kāvya beyond those already well known, it would not be kāvya at all and it would not please those who take a living interest in poetry.
- (c) Yasmin-nāsti na vastu kiñcana manaḥ-prahlādi sālaṅkrti.
 - vyutpannai racitam ca naiva vacanair vakrokti-sūnyam ca yat.
 - Kāvyam tad dhvaninā samanvitam iti prītyā prašamsañ jado.
 - no vidmôbhidadhāti kim sumatinā pṛṣtaḥ svarūpam dhvaneḥ.

This says that dhvani is a thing which cannot be defined, and ridicules the adherents to the theory.

What was one in the Dhvani-kāra's time has already become three in the time of the Vṛtti-kāra;—that shows that the two authors were separated in time.

The kārikās seem to have been written by different authors at different times; the Dhvani-kara collected them and gave them a shape after adding a few of his own for the purpose. Up to the time of the Dhvanikāra, in the treatises on alankāra, we never find the mention of the two functions of words, viz., abhidha and lakṣaṇā. But, from the time of Bhartṛ-hari there was a good deal of controversy among the grammarians and among the mimāmsakas regarding these two functions. Anyhow the two functions, denotation and connotation, were admitted by many schools of philosophy; and in philosophy these two were quite sufficient. The third function, i.e., suggestion or vyanjana or reverberation is a new idea. It certainly came in after Bhartr-hari in the 7th, and Kumārila and Prabhā-kara in the 8th century. The history of the scholar who brought in this idea, where it was mooted and at what time,—has yet not been ascertained. The Dhvani-kāra at the end of the 8th century boldly quotes from some previous authority—"Kāvyasyātmā dhvanih—;" for it was already—"budhaih samāmnāta-pūrvah".

The kārikās seem to settle merely the major heads of dhvani, leaving the arrangement of details to the commentator. In the first chapter, the Dhvani-kāra is busy with the establishment of dhvani; and in the second, he separates those, so called kāvyas, where there is no dhvani. Many of the kārikās in this chapter end with words like these;—"nāsau mārgo dhvaner mataḥ,"

"nāsyāsau gocaraḥ dhvaneḥ", "sa ca na jñeyaḥ sūribhir viṣayo dhvaneḥ", etc. The last verse of chapter II gives a fine summary of the theory:

"Sarveşveva prabhedeşu sphuṭatvenāvabhāṣanam | Yad vyaṅgyaṣyāṅgībhūtasya tat pūrṇaṃ dhvanilakṣaṇam ||

Nothing can be more emphatic.

ĀNANDA-VARDHANA.

Kalhana's Rāja-tarangiṇī, Chap. V, verse 34, makes

Ānanda-vardhana one of the courtiers
of Avantī-varman of Kāšmīra who
reigned for 30 years in the second
half of the 9th century. Rāja-šekhara in his Kāvyamīmāṃsā, written in the 1st quarter of the 10th century,
mentions Ānanda-vardhana by name. This is certainly
quite enough to point out the time of the literary
activity of the Vṛtti-kāra.

Traditional kārikās are always written in elliptical language leaving a good deal of work to be done by the Vṛtti-kāra. Ānanda-vardhana's services as a Vṛtti-kāra are manifold:—

- (1) He explains the kārikās supplying all sorts of ellipses and sometimes giving a running commentary.
- (2) While the Kārikā-kāra is satisfied with the major heads of classification, the Vṛtti-kāra gives the details and makes the classification complete in all its parts.
- (3) The Kārikā-kāra never cares for examples which are furnished by the vṛtti-kāra. It is a part of his duty to show that the examples tally with the given definitions.

- (4) The Vṛtti-kāra collects all relevant traditions accruing between the composition of the kārikās and of the vṛtti:
 - (a) These traditions may be given in the form of kārikās by intervening supporters of the theory, or
 - (b) in prose or verse by supporters similarly situated.
- (5) There are certain kārikās which are incorporated in the main body of kārikās as II, 18, 19, 20. They seem to be by the Dhvani-kāra himself. But there are other kārikās, viz., the pari-kara šlokas in p. 34; they are put in there by Ānanda-vardhana.

Ānanda-vardhana is a powerful writer. His forceful argument has made the dhvani theory the foremost theory in the Alankāra šāstra. It has cast into shade all other theories and shown them in their proper light. Even, later theories could not make any headway against dhvani. Six centuries later, Višva-nāthā points out contradictions in the kārikās themselves, but he never says a word against Ānanda-vardhana.

Ānanda-vardhana's father is said to be Noṇa Paṇḍita and he wrote two works, viz., Viṣama-vāṇa-līlā and Arjuna-carita,—both are cited in the vṛtti of Ānanda-vardhana. He wrote a vivṛti entitled Dharmottamā on a work of the Ṣaiva philosophy the name of which ends with the word 'viniṣcaya.' He also wrote a work called Tattvāloka in which he discussed the laws of kāvya and of ṣāstra.

ABHIDHĀ-VRTTI-MĀTRKĀ BY MUKULA.

Abhidhā-vṛtti-mātṛkā is neither a work on rhetoric, nor one on poetics. For Mukula himself says (L. 2438) that Abhidhā-vṛtti-mātṛkā pertains to four sāstrās, viz., vyākaraṇa, mīmāṃsā, tarka, and sāhitya, and through these to all branches of science; though Bühler takes Mukula's work as one on rhetoric. (Kāsmīra Report, p. 66) (see our Catal. No. 4802).

Pratihārendu-rāja, the commentator on Udbhaṭa, was the pupil of Mukula who was the son of Kallaṭa. Kallaṭa, according to Bühler, was a great Saiva philosopher. Mukula seems to have come a little later than Ananda-vardhana when the theory of dhvani had yet not taken root. Mukula, therefore, takes some trouble in explaining the fundamental ideas of the relation between words and their import.

The older rhetoricians do not treat of the functions of words and of their meanings.

Abhidhā-vṛtti-matṛkā,
—a reaction against the dhvani school.

But later writers all treat of these functions. They became very important in the 10th and 11th centuries when the dhvani theorists pushed their idea with

turies when the dhvani theorists pushed their idea with great force and thereby produced reaction. One of the fruits of that reaction is Mukula's work. Mukula in this examines the fundamental principles which regulate words in their meanings. He includes lakṣaṇā, too, in abhidhā; for he says, the functions of abhidhā are two-fold, the direct and the indirect. Both these functions lead to the understanding of the import of words. Therefore, there should be a differentiation between the two,—though in reality they are one

This work has 15 kārikās by the author himself with their prose explanations. Mammata refutes these Mukula establishes abhidhā Mukula. only and thereby opposes Anandavardhana's dhvani. Mammata, therefore, thought it just and necessary to refute Mukula's idea and so he wrote a work entitled Sabda-vyāpāra-vicāra in which he establishes three distinct functions of words, of which the last is dhvani (our Catal. Nos. 4853 and 4854). He says that the function of dhvani cannot be served by abhidhā, because šabda functions only once. It cannot go hopping, giving one meaning now and another a little later; therefore dhvani is a distinct function. Both Mukula's and Mammața's works have been published by the Nirnaya-sāgara Press, Bombay.

ABHINAVA-GUPTA.

The Kasmīra Saiva school was founded in the middle of the 9th century by a great thinker Time and place of Abhiand reformer named Vasu-gupta. nava-gupta. was followed by Bhaṭṭotpala again was followed by Indu-rāja and Tauta. These two were the gurus of Abhinava-gupta who was a voluminous writer of the Kāsmīra Saiva school. But we are not concerned with that school which was founded on the tantras current at that time. We are here concerned His first commentary, with his works on rhetoric. Abhinava-bhāratī, is on Bharata's Nāṭya-sastra, and the other is on the Dhvanyāloka, called the Locana. himself tells us that he wrote a vrtti on Īsvara-pratyabhijñā in 1015 A.D. and that his Krama-stotra was written in 991 A.D. "From Abhinava-gupta's remarks at the end of his 'Locana commentary on uddyotas i and iii of the Dhvanyāloka, it appears that the study of this famous work was traditional in his family, and his own commentary was composed as a rejoinder to another, called the Candrikā written by one of his predecessors in the same gotra; and four times in his "Locana (pp. 123, 174, 185, 215) he discusses or controverts the views of this earlier commentator, who is specifically referred to as the Candrikā-kāra at pp. 174 and 185." (Dr. De in his Sanskrit Poetics, Vol. I, p. 105.)

It is in controverting the views of Candrika that the Locana was written, for says Abhinava at the end of the 1st uddyota:—

"Kiṃ locanaṃ vinā loko bhāti candrikayāpi hi | Tenābhinava-gupto'tra locanonmīlanaṃ vyadhāt ||

Ananda-vardhana is said to be the founder of

Importance of Abhinava-gupta in finally establishing the dhvani school.

His commentary on Bharata's Nātya-šāstra. the dhvani school. No one grudges the credit given to him for clearing up that theory and making it the highest theory in Sanskrit poetics. But the services of Abhinava-gupta are invaluable to the theory. The

dhvani theory requires for its complete recognition the theory of rasa. Abhinava, therefore, took the precaution of writing a commentary on Bharata's Nāṭya-ṣāṣtra, the central idea of which was rasa. Bharata's rasa is confined to drama. Its main object was to train the actors how to express the rasas clearly by four kinds of acting. The idea of rasa entered very late in the fields of rhetoric and poetics. Therefore, for the purpose of explaining, elucidating, and realising the dramatic rasas he wrote the 'Bhārati on the Nāṭya-ṣāṣtra and then took up the dhvani theory in which rasa plays a very important

part. He, in fact, brought in a harmony between the profession of actors and the profession of poets. the word profession advisedly; because poetry was all along a profession and is still so in the feudatory States of India. In the commentary on the Dhvanyaloka the services of Abhinava-gupta are more in harmonizing the kārikās and the vrtti than in harmonizing poetics and dramaturgy. In many places he has pointed out the difference of ideas between the kārikās and the vrtti and reconciled them. He has also explained the celebrated Bharata-sūtra on rasa-niṣpatti in a way that one may apply it both to drama and to poetry. extensive learning was very useful in giving the history of controversies in the matter of rhetoric and poetics. In subsequent literature he is every where spoken with deep reverence whether the author agrees with him He has shown that the dhvani theory elucior not. dates all other theories of rhetoric, specially the theory of rasa which he has pointed out as the principal thing in dhvani. For, what is rasa? It is simply dhvani, suggesting things not expressed, so rapidly that the steps by which the suggestion is made are imperceptible. Ānanda-vardhana boldly made an attempt, but Abhinava made the attempt successful.

VAKROKTI-JĪVITA BY KUNTALA.

The revolt against the dominant dhvani theory supported by the Dhvani-kāra, Ānanda-vardhana, Abhinava-gupta, and Mammata,—was led by two men; viz., Mahima-bhaṭṭa in his Vyakti-viveka, and Kuntala in his Vakrokti-jīvita. Of these two, Kuntala is the earlier. The latest author whom he quotes is Rāja-šekhara (Edn.

De, p. 71), and the earliest author by whom he is quoted is Mahima-bhaṭṭa.

Rāja-šekhara's date is well known; he flourished in the first quarter of the 10th century; and Mahima-bhaṭṭa towards the end of the 11th century. Kuntala may be a younger contemporary of Abhinava-gupta; and an elder contemporary of Mammaṭa.

Dr. S. K. De has done a great service by bringing the work of this powerful though obscure Dr. S. K. De's edition of writer to light so far as the MS. mate-Vakrokti-jivita. rials available permitted. About the author Dr. De says, "He (Kuntala) writes in his vrtti in a lucid, concise yet vigorous style, and his choice of examples, testifying to his wide reading in literature, is judicious. He refuses in most cases to move along conventional lines and cite conventional illustrations. Whatever value may be attached to his somewhat extreme theory Vakrokti as the essence of poetry, and of his strange classification and nomenclature, there can be no doubt about the originality and freshness of his outlook, about his literary acumen and critical insight into the artistic requirements of poetry and about the many stimulating suggestions with which his work abounds and which have been in many cases developed by later theorists" (De, Introd. lix). I fully agree with Dr. De.

It is a pleasure to read through his book. Its lucidity
and freshness are apparent even to
one who glances through it. He was
a thinker, and an original and bold thinker. Authorities

did not much influence him. But he belonged to the old school of alankāra theory. He did not give any prominence in his work to the three functions of words, viz., denotation, connotation, and suggestion. He did not give any prominence even to rasa. He accepted indeed the riti theory but altered it beyond recognition. His definition of Kāvya is the same as those of other alankāra theorists, viz., words and their meaning together (sabdartha) constitute Kāvya. But they should be in a piece of composition to which he gives two adjectives: (1) vakra-kavi-vyāpārasālinī, and (2) tad-vidāhlāda-kāriņī. The meaning of these adjectives is that the composition should be delightful to the connoisseurs of poetry, and that it should be striking owing to the genius of the poet. Here he discards the usual limitations of the old supporters of alankara theory; and brings in two ideas, strikingness and delight. word vakratā he explains by a number of words. It means vaicitra, vicchitti, cārutva, camatkāra, and so on. But he takes the words sabda and artha not in the ordinary sense, but in a peculiar poetical sense (De, I. 9.),

The central idea of Kuntala is vakratā. He says, both words and their meanings constitute the body of Kāvya which are to be decorated by the poet. But the decoration is vakrokti only, and the meaning of vakrokti is vaidagdhya-bhangī-bhaniti, i.e., the expression of peculiar charm by the action of the poet.

Some rhetoricians think that svabhāvokti or plain narration is an alankāra, what is then to be decorated? Without svabhāba there can be no subject of poetry. The subject then should be without svabhāva, *i.e.*, something beyond description. If the body is the decoration, then one rides on the shoulder of himself.

The poetic vakratā may be of six kinds:—(1) the strikingness of arrangement of letters, (2) the strikingness of the first part (i.e., prakṛti or dhātu) of a word, (3) the strikingness of the second part (i.e., suffixes) of a word, (4) the strikingness of vākya or sentence which is of thousand kinds and in which all the alaṅkāras are included, (5) the strikingness of a prakaraṇa (i.e., part of a great work), and (6) the strikingness of the whole poem.

The vakratā or strikingness is taken by Kuntala as the underlying principle on which all the figures of speech are based. It is something like a genus from which all species, sub-species, and individuals of alankāra proceed. ("Vakroktiḥ sakalālaṃkāra-sāmānyam" Edtn. De, I. 31.) The idea is taken, I believe, from the Vaiseṣika idea of sāmānya on the top and viseṣa at the bottom, all intermediate species coming in the middle.

Kuntala deprecates the use of the word riti and the division of rītis according to countries. Kuntala's idea of riti. If the ritis are peculiar properties of countries, why should they be divided into three? are innumerable countries and therefore the rītis also should have been innumerable. He names the ritis as Kaviprasthāna-hetavah, i.e., the roads by which the poets go. They are (1) mellow, (2) variegated, and (3) pertaining the nature of the two. It is patent that the prasthanas are really two, the other is merely a mixture. The mellow division of vakratā has four characteristics: (1) sweetness (mādhurya), (2) lucidity (prasāda), (3) effulgence (lāvaņya), and (4) nobility (ābhijātya). The variegated and the mixed divisions also have the same four characteristics. but they are differently defined by the author.

Besides these four characteristics, there are two more which pertain to all the prasthanas. They are aucitya (propriety) and saubhagya (good luck). These two are conspicuous in all the three prasthanas, and they are still more conspicuous in words, sentences, and poems.

This is the framework of Kuntala's treatise. He

Vakrokti is essential in all the alamkāras.

Vakrokti-jīvita is the isolated attempt of a great thinker.

has subordinated the dhvani to it,—dhvani in all its varieties, vastudhvani, rasa-dhvani, and alaṅkāradhvani. Of the numerous alaṅkāras, he rejects some as having no vakratā

and admits others as having vakratā. In the matter of rejection he is almost merciless. He rejects many of the favourite figures of speech of his predecessors. Though his main theory of vakratā has not been accepted by any of his successors, they have generally accepted his scheme of alankāras. His sympathies were all with the ancient rhetoricians, whose scheme of discipline did not go beyond the range of words, their import, and short compositions in prose and poetry. But when larger works began to be written, and there was need of something higher than the discipline of rhetoric, the dhvani theory philosophically and practically appeared to meet the requirements of the existing literature. Kuntala appeared at this time and made a generalization of all the alankāras and set the vakratā theory as a rival to dhvani. Philosophically it did not satisfy the requirements, and practically it failed to attract. So it remained an isolated attempt of a great thinker.

The work is divided into chapters called unmesas.

An abstract of the first unmesa is given above. The second unmesa treats of the strikingness of the arrangement of letters,

of prakriti (stem) of pratyaya (suffixes) and the third unmesa treats of vākyas or sentences. Dr. De could not finish the edition with the 3rd unmesa for want of good materials. But he has given the resumeé of the third unmesa. The resumeé of the fourth treats of the strikingness of prakaraṇas, and I believe, in the same unmesa, the strikingness of pravandhas is also treated of. Pravandhas may be taken from tradition or history or may be original. This is the only work in Sanskrit literature in which criticism of the entire poem is aimed at.

DASA-RŪPA BY DHANAÑJAYA.

Daša-rupa is a work on dramaturgy written by Dhanañjaya, son of Viṣṇu, and commented upon by Dhanika who is also said to be a son Viṣṇu. The author and the commentator look like brothers. Both of them flourished at the Court of Dhārā. The author lived under Muñja, the uncle of Bhoja, and flourished at the end of the 10th century (from 974–995). Muñja had many viruds, such as Vak-pati-rāja, Utpala-rāja, Amogha-varṣa, Pṛthvī-vallabha, Ērī-vallabha, etc. It is well-known from books and inscriptions that he defeated the Cālukya King Tailapa II six times; but in the 7th encounter in 995 he was defeated, taken a prisoner, and executed.

The work Daša-rupa is based on Bharata's Nāṭya
sāstra. But it is strange that Dhanañjaya does not name any work on
dramaturgy written during the period
intervening between him and Bharata, though he quotes
a number of dramas and kāvyas and some works on
rhetoric. The object of writing the book is to give a brief,
succinct, and clear abridgment of Bharata's Nāṭya-šāstra.

Dhananjaya speaks only of ten rūpakas. In the beginning he makes a distinction between nṛtya and nṛtta; the first is emotional and the second is external. They are both useful to a drama. The subject of nāṭaka may be of two kinds:—the main and the occasional. The main subject runs throughout the work and the occasional when occasion arises;—as in the Rāmāyaṇa, the story of Rāma is the main and that of Su-grīva is occasional. The subject of drama may be well known, may be an invention of the poet, or may be a mixture of the two.

In a drama the plot has five elements: (1) the Germ,

(2) the Expansion, (3) the Episode,

The translation of technical terms are taken from Haas's Dasa-rūpa.

(4) the Episodical incident, and (5) Denouement. The action also has five stages: (1) Beginning, (2) Effort, (3)

Prospect of success, (4) Certainty of success, and (5) Attainment of success. The five elements of the plot acting in concert with the five stages of the action give rise to five junctures which connect one thing with another in a single sequence. The five junctures are:

(1) Opening, (2) Progression, (3) Development, (4) Pause, and (5) Conclusion. Each of these dramatic properties has many subdivisions and they take nearly the whole of the first book of the Daša-rūpaka.

The subject-matter in a drama is of two kinds—one to be suggested and the other to be seen and heard. That which is dry but at the same time necessary, is to be suggested and the rest to be acted. The suggestions are five. They are the Intermediate scenes, viz., the Explanatory scene (viṣkambhaka), the Intimation scene (cūlikā), the Anticipatory scene (aṅkāsya), the Continua-

tion scene (ankāvatāra), and the Introductory scene (pravešaka).

On another principle the subject is again divided into three parts. That principle is natva-dharma (dramatic rules). The first is to be heard all (prakāšam), the second not to be heard at all (syagata), and the third is split up into two-Personal address (janantika) and Confidential address (apavārita).

Book II of Daša-rūpa is taken up with the classification and characterization of heroes and heroines. With the characterisation of heroes come in the styles of procedure which is based on their conduct. styles are four in number: (1) Gay style (kaišiki), (2) Grandiose style (sāttvatī), (3) Horrific style (ārabhatī). and (4) Eloquent style (Bhāratī).

Book III treats of natakas. In the beginning of the chapter, there is a detailed description of Purva-ranga, i.e., preliminary to the beginning of the drama. Then come the ten different classes of natakas. Here the nātakas are only ten as in Bharata.

Book IV treats of the rasas and the bhavas with their accessories and accompaniments. These are also taken mainly from Bharata.

It is a curious question how the Agni-purana and Sāhitya-darpaņa got the 27 and 28 Dhanañjaya gives 11 forms of nātaka. The sources of the later 18 forms have not yet been against 27 of the Agnidiscovered. Dhanañjaya gives only purāna and 28 of Sāhitya. one form more than the ten, and

forms of Nātaka darpana.

that is the nāṭikā. By that he indicates other forms also which he does not approve:—"Saṃkīrnānya-nivṛṭ taye," i.e., for discarding other miscellaneous forms.

Bhāva-prakāša of Šāradā tanaya treats, however, of thirty forms of dramas and gives their descriptions, differentiations, and illustrations as we will see later on. It is a very recent publication in the Gaekwad series and it is dated in the later half of the twelfth century.

Bhoja-rāja's Sarasvatī-Kaņthābharaņa and Srngāra prakāsa.

Mahārāja Bhoja, lord of the city of Dhārā, is a great personality in Indian literature, both as a writer and as a patron of letters. He was the 9th King of the Paramāra dynasty of Dhārā, the son and successor of Sindhu-rāja and was a nephew of Vākpati-rāja. He flourished in the first half of the 11th century A.D., and has left numerous inscriptions to certify his date. So it is useless to write dissertations about his age.

His Sarasvatī-kaṇṭhābharaṇa is a wonderful production. It is full of originality, and everything dealt with here is on an imperial scale. Bhoja is an ālaṅkārika. He thinks that the doṣa, guṇa, and alaṅkāra are all that is required for a good poem; and if rasa is added to it, the poet becomes famous. With this preface, he goes

required for a good poem; and if rasa is added to it, the poet becomes famous. With this preface, he goes straight to the dosas. The dosas concern words. He gives the definition of each of the dosas with its varieties and finds illustrations for them from the literature, a vast number of works of which, was accessible to him. Having finished the dosas of words, he deals with those of

sentences. After that the gunas are enumerated. Each illustration is carefully compared with the definition and notes are given with the view that the definition and illustrations agree.

The second chapter begins with the alankāras. The sabdālankāras are sometimes two and sometimes four, but Bhoja makes Sabdālamkāras in Sarasvatio. them 24,—many with numerous varieties, and the author finds apt illustrations for each. first verbal figure is jāti. It means the appropriate use of languages considering the status of the speakers. They can use each dialect in its pure form or may use words common to more than one language; or may mix up sentences of different dialects; or may mix up words of different languages like sesame and rice; or may use extraordinary sentences of different languages or may use sentences of the corrupt speeches. All these Bhoja treats as šabdālankāra which none else has ever done.

All the 24 verbal figures are rather curious. Their names will shew how they differ from those enumerated by other authors. They are: (1) Jāti, (2) Gati, (3) Rīti, (4) Vṛtti, (5) Chāyā, (6) Mudrā, (7) Ukti, (8) Yukti, (9) Bhaṇiti, (10) Gumphanā, (11) Šayyā, (12) Paṭhiti, (13) Yamaka, (14) Šleṣa, (15) Anuprāsa, (16) Citra, (17) Vākovākya, (18) Prahelikā, (19) Gūḍha, (20) Prašnottara, (21) Adhyeya, (22) Šravya, (23) Prekṣā, (24) Abhinīti.

Similarly, there are 24 varieties of arthālaṅkāras and as many of combined alaṅkāras. (Chaps. III and IV.)

The fifth chapter is devoted to rasa,—mainly on the Sṛṅgāra-rasa. At the end of the work we have this:—

"Catur vargaphalam pravandhe ko vā na vāndhavīyati ity anena šrotṛṛṇām Rāmādivad vartitavyam, na tu Rāvaṇādivad iti vidhi-niṣedha-nivandhanasya pravandhasya abhīṣṭatamatvam ākhyāyate."—pp. 381.

This sentiment is echoed in the opening lines of the Kāvya-prakāša, the author of which was either a contemporary of, or came shortly after Bhoja.

The whole of the 5th chapter is devoted to Srngara-The rājā takes care to define rasa. Contents of Chapter V. the 49 bhāvas of Bharata and gives examples, at the same time pointing out how they help in the development of rasa. Along with rasa he defines and illustrates rasābhāsa, the semblance of æsthetic pleasure, bhāvābhāsa, the semblance of emotion, bhāvasanti, the disappearance of emotion, bhavôdaya, the rise of emotion, bhāva-sandhi, the blending of emotions, and bhāva-savalatā, the play of many emotions. He goes to the minutest details as regards the conditions of the mind In his Sarasvatī° and specially in his in various rasas. Sringāra-prakāša, he says that Sringāra is the only rasa, others are tolerated simply because they are supported by tradition. He compares them with vata-yaksa. People have a notion that this vata (Indian fig) tree is resided by a yakşa or goblin but there is no evidence for it. yakṣa really does not reside there; it is a wrong notion of So Bhoja thinks the other rasas to be mere the people. vaţa-yakṣas, or as non-existing.

Bhoja has, as I have said before, 24 varieties of šabdālankāras, while some rhetoricians restrict them to two, three, or four. In one of these 24, he has included the rītis. (cf. the theory of Vāmana and Rudraṭa, that rīti is the soul of Kāvya). He says that it is a mere šabdālankāra. He also includes in one of his šabdālankāraras the dramatic functions or vṛttis, sātvatī, kaušikī, bhāratī, and ārabhaṭī. The use of different dialects by men in different positions in life, he considers to be one of the šabdālankāras. The mode of reading poetry as rapid, slow, and middling, is also included in the šabdālankāra. At the end of chapter

V, Bhoja treats of the nivandhas, i.e., mahā-kāvyas, dramas, etc., and takes considerable pains in elucidating

them.

In his Sanskrit Poetics, Dr. S. K. De says, "Sarasvatī° is a patient compilation in an encyclopeadic manner from earlier treaties, specially from Daṇḍin, from whom he takes, according to the calculation of Jacob, no less than 164 illustrations. From the index of citations given by Jacob, we find that Vāmana is quoted 22 times, Rudraṭa, 19 times, Dhvanyāloka, more than ten times."

The same authority says, "The chief value of Bhoja's work consists in its abundant wealth of illustrations and examples, numbering about 1,500 to every rule and prescription." (Sanskrit Poetics, pp. 148, 149.)

The Šṛṅgāra-prakāša of Bhoja is one of the largest works in Sanskrit rhetoric. Its name was known long ago, but the work was lost to the world until recently. His Holiness Šrī Yatirāja Svāmī of Yadu-giri in Mysore came across a small fragment of this voluminous work. But the credit of the discovery of a nearly complete MS. belongs to the peripatetic party of the Government Oriental Library, Madras, in 1919. The Yati-rāja has published three out of thirty-six prakāšas of this work. These three are:—

- (22) Anurāga-sthāpana,
- (23) Vipralambha-sambhoga-prakāṣana,
- and (24) Vipralambha.

Yatirāja has given the opening and concluding lines of all the prakāšas that are extant. From these we find that the first eight prakāšas are devoted to words,—their de-The dosa, guna, and alankāras notation and connotation. occupy the next two prakāšas. The 11th prakāša speaks of the presence of rasa (in pravandhas). The 12th prakāša treats of the four sets of the 64 angas of a pravandha. The 13th speaks of rati, the 14th, of harsa, etc. The 15th prakāša speaks of the support of rati, the 16th, of the excitement of rati, and the 17th, of the effect of rati. From the 18th to the 21st, 4 prakāšas are devoted to dharma, artha, kāma, and mokṣa ṣṛṅgāras respectively. The 22nd, 23rd, and 24th prakāšas are already described. Three prakāsas, from the 25th to the 27th, are lost in The 28th prakāša deals with dūta-karma, the lacuna. the 29th, with efforts of union, the 30th, with jealousy, the 31st, with absence, and the 32nd, with the pitiful The 33rd prakāša gives the meaning of sambhoga; the 34th speaks of the first effort of love, the 35th deals with reconciliation after jealousy, and the 36th treats In the 22nd prakāša, the author says that there are 64 phases of anuraga, and at the end of it he says that there are altogether 12,288 sub-phases of it.

The last two verses of Sarasvatī° and of the Šṛṅgāra-prakāša are identical, showing that they are by the same author. The Šṛṅgāra-prakāša seems to be later than the Sarasvatī-kaṇṭhābharaṇa because in the former his idea of one rasa is more developed and decided than in the other.

Aucitya-vicāra-carcā by Ksemendra.

As Kuntala makes vakratā the life of poetry,

Origin of the idea of aucitya. Age of Ksemendra. so Kşemendra makes aucitya or propriety the eternal life of poetry. At the outset Kşemendra states that he has written another book on Kāvya

and alankāra, in that he has described the guṇas and the doṣas. The name of the book is said to be Kavikarṇikā. The idea of aucitya he has certainly taken from Kuntala, who at the end of the first unmeṣa of his Vakrokti-jīvita, speaks of two general characteristics of alankāra, viz., aucitya and saubhāgya; and now comes Kṣemendra to give aucitya the place that Kuntala gave to vakratā. At the end of his Aucitya-vicāra-carcā Kṣemendra says that he wrote the work at the time of the Kāsmīra king Ananta-rāja, who reigned in the middle of the 11th century.

It is well known that unlike other Sanskrit authors Kṣemendra gives a good deal of information about himself. At the end of his Aucityå he gives the name of his father as Prakāšendra at whose house sacrificial sessions were continuous. He consecrated at the temple of Svayambhu a circle of mātṛs on its wall and gave much wealth consisting of land, deer-skins, and houses to the Brāhmaṇas and breathed his last there. His son, Kṣemendra with the title 'Vyāsa-dāsa,' writes this new work Aucitya-vicāra-carcā. It was written for the benefit of Udaya-siṃha, the son of Ratna-siṃha, who had ascended heaven.

Figures of speech and rhetorical excellences are worthless if they are not properly used. The propriety is the life of poetry in everything—in words, in sentences, in

poems, in excellences, in figures of speech, in cases, in

Name of some unknown poets quoted by Ksemendra in his Aucitya.° genders, in numbers, in adjectives, in prefixes, in particles, in tenses, in countries, in families, in religious ceremonies, in philosophical doctrines, in motive

in nature, in abstract, in genius, in condition, in contro. versies, in substantives, and in benediction. He gives examples of each of these and also examples of the impro. per use of these. In quoting illustrative verses, he quotes the names of many poets who are not known. He quotes Kāli-dāsa with approval, but, quotes Rāja-šekhara with disapproval. He quotes his Upādhyāya, Gangaka. Of the unknown poets, the following may be quoted: -(1) Dhar. ma-Kīrti, 11. (2) Candraka, 14. (3) Mālava-rudra, 15. (4) Kārpaṭika, 15. (5) Syāmala, 16. (6) Pravara-(7) Prince Muktā-pīda, 16. (8) Utpalasena. 16. (9) Amaraka, 18. (10) Gauda Kumbhārāja, 16. (11) Bhatta Prabhā-kara, 20. (12) Bhatta kāra, 20. Lattana, 23. (13) Srī-cakra, 25. (14) Mālava-Kuvalaya, (15) Bhatta Bhallata, 26. (16) Yašo-varma-deva, 26. (17) Varāha-mihira, 26. (18) Dīpaka, 29. (19) Bhatta Tauta, 35. (20) Paribrājaka, 34. (21) Gangaka, 39. (22) Kumāra-dāsa, 24.

Kavi-Kaṇṭḥābharaṇa by Kṣemendra is a work on Kavi-sikṣā or training of poets. In the second verse he says, for the training of disciples and for the advancement of trained poets, Kṣemen-

dra writes this substance of Sarasvatī. He mentions five stages of this training: (1) the acquisition of poetic powers by one who is a novice, (2) the training of a poet who has acquired some powers, (3) the strikingness of expression acquired by training, (4) the

discrimination of defects and excellences of poetry, (5) acquaintance with the ways of the world.

(1) One who has not acquired the power of writing poetry, should endeavour to obtain it Contents. by divine favour and by his own exertions. The divine aid need not be expatiated upon. As regards the poet's own exertion, there are three classes of apprentices: (1) those who learn quickly, (2) those who learn after long training, and (3) those who never The choice of the preceptor is a great thing in this department of study. The controversialists and the grammarians should be carefully avoided. The disciple should study with attention poems sweet and charming. He should give his ear to songs, recitations, poems in the vernaculars, and he should form his taste for striking words, and hear with delight, identifying himself with every æsthetic enjoyment if he wants to acquire poetic skill at all. The second class of disciples should read the whole works of Kali-dasa and should read history. should avoid by all means even the odour of controversy. He should take old verses and try to give them a new turn; drop words and phrases, and put in new ones for them. But the third class of disciples would never be poets. The ass will ever bray and never sing. The second class of disciples should imitate old poets, take words from old poets and write verses, take padas or quarters from them and utilise them in their verse, take a short piece as a whole and write a new poem upon it. This will give them facility in writing.

After acquiring facility, the disciple should observe a hundred duties regulating his whole life for being a poet. In this there are regulations of food, regulations for acquir-

ing uniform health, and so forth. He should not be dependent on another, should not boast of his powers and listen with attention other people's boasting.

In the third stage, he should acquire strikingness of expressions which is of ten different kinds: (1) charming without reasoning, i.e., naturally charming, (2) charming with reasoning, (3) charming in its entirety, (4) charming in its parts, (5) charming in words, (6) charming in meaning, (7) charming both in words and meaning, (8) charming in figures of speech, (9) charming in rasa, and (10) 'charming in well-known function.'

In the fourth stage, is the acquisition of writing faultless words, faultless meaning, and faultless rasa and the avoidance of defective words, defective meaning, and defective rasa.

In the fifth stage, he should acquire mastery over controversy, grammar, Bharata, Cāṇakya, Vātsāyana, the Mahābhārata, the Rāmāyaṇa, theories of liberation, knowledge of self, knowledge of metals, testing of jewels, medicine, astronomy, archery, testing of horses, elephants and of men, in gambling and in sorcery, in painting, in geography, in botany, in ethnology, and in miscellaneous matter.

Kṣemendra ends this book in Buddhist fashion by dedicating the merit of writing it to the benefit of intending poets. He is said to have written it during the reign of Ananta-rāja, a king of Kāsmīra, who was an avatāra of Viṣṇu. He mentions one of his disciples

named Bhaṭṭa Udaya-siṃha who wrote a book called Lalitābhidhāna V. 1. He speaks of some poets unknown to us. He had another disciple who was a prince Lakṣmaṇāditya by name (V. 1). Among the unknown poets the following may be mentioned: Vidyānanda, Bhaṭṭa Vācaspati, V. 1, Šiva-svāmin, Indrabhānu, minister to king Bhīma-Šāhī, Muktā-kaṇa, and his brother Cakra-pāla, II. 1, Ārya-bhaṭṭa, II. 1, Mukti-kalasa, V. 1, Dāmodara-gupta, V. 1.

VYAKTI-VIVEKA BY MAHIMA-BHATTA.

In his Vyakti-viveka, Mahima-bhaṭṭa criticises the theory of dhvani and sets up a new Vyakti-viveka—a contradiction against the dhvani theory.

Vyakti-viveka—a contradiction against the dhvani theory in which anumāna plays a prominent part. The anumāna theory of rasa is attributed by the Dhvani-kāra and Mammaṭa to Ṣaṅkuka. Perhaps Mahima has taken the cue from him, but Mahima does not mention him and claims originality. So Mahima-bhaṭṭa and Kuntala led the way against the dhvani theory. But they both shared the same fate, that is, complete oblivion.

Mahima-bhaṭṭa was a rājānaka and so was a Kāšmīrian. His father's name was Ārī-baṭṭa.

Srī-dhairya and his guru was Ārī-ṣyāmala, quoted in Aucitya-vicāra-carcā. Mahima-bhaṭṭa quotes from Ananda-vardhana,—and even from Abhinava-gupta, and is quoted and criticised by Rucaka. The anonymous commentary on Vyakti-viveka, printed in the Trivendrum Sanskrit Series is perhaps by Rucaka. Therefore, he comes between Abhinava-gupta and Rucaka, and so may be placed somewhere in the 11th century.

Sāhitya-darpaṇa in the 14th century quotes from Vyakti-viveka to the effect that there can be no differ, ence of opinion as regards the soul of poetry being rasa, etc. So evidently Mahima accepted the dhvani theory but explained it in a different way.

Mammata's Kāvya-prakāša.

The most popular work on the dhvani theory is, however, Kāvya-prakāša by Mam.

Date of Mammata. Story of the joint of the 11th century,—as Bhoja, the king of Dhārā, has been mentioned in it as a recent person. Mammata, it is asserted in the Kāšmīrian tradition, wrote up to the Parikara alankāra and the rest was written by Allata. But, some scholars find traces of collaboration of Allata in other parts of the work also.

Though Mammața is an out and out supporter of the dhvani theory, he had not the courage to say, "Kāvyasyātmā dhvanih." His definition of kāvya is that of the old rhetoricians. He says, "Tad adoṣau ṣābdārthau sagunāvanalaṃkṛtī punaḥ kvāpi," i.e., he stuck to the old definition of the old rhetoricians like Daṇḍin, Bhāmaha, Vāmana, and others. He seems to be bent on harmonizing the definitions of rhetoricians and poeticians. Ānandavardhana is unwilling to call a piece 'kāvya' which has no dhvani. But Mammaṭa is willing to include pieces without dhvani within the meaning of the word kāvya.

It is in Kāvya-prakāša that we find for the first time the three functions of words distinctly and clear-

ly stated in Ullasa II. From the time of Bhartr-hari in the early 7th century, the first two func-The three functions tions of words, viz., abhidhā and of words clearly stated. laksanā, were acknowledged by all writers on philosophy. The two schools of Mīmāṃsā in the 8th century took different views of the relation between words in a sentence. One said that the words expressed their meaning and the relation came in afterwards. other said that the meaning came in, as related. The rhetoricians seem to favour the former Ullasa III. theory and not the latter. It is from the idea of this relation that the rhetoricians came to the theory of dhvani, or suggestion or better still, reverberation. In the 3rd Ullasa, Mammata speaks of the suggestive meaning as coming from the other two mean-The suggestion comes only to those who are accustomed to study kāvya.

The 4th Ullāsa is prefaced with the remark that the doṣas, guṇas, and alaṃkāras should come in after the words and their meanings have been treated of. But the author postpones their consideration for giving a full treatment to kāvya. Therefore, in this chapter, he gives the classification of kāvya.

The suggested meaning, he says, may come direct from the ordinary meaning of words or from their secondary meaning. If it comes from the secondary meaning, the ordinary meaning may be either neglected or altogether discarded. But when the ordinary meaning is expressed and then comes the suggestion, it may come either (1) gradually or (2) at once; i.e., (i) when the steps,

by which the ordinary meaning develops into suggestive meaning, are traceable, and (ii) when they are not trace, able. The last is the most important feature of the sug, gested, or reverberated, meaning. One sees a dramatic performance, or reads a poem, tears trickle down from his eyes or he is susceptible to different emotions. could these changes take place? They take place certainly by seeing the acting or reading the book; but they come so imperceptively that you do not even with effort note the steps. These imperceptible changes in the mind of the audience or of the reader are rasas. Here we get the reasons or causes of the æsthetic enjoy. ment of poems and dramas. This is the most important explanation of æsthetic enjoyments in Sanskrit poetics. Bharata perceived these æsthetic enjoyments, gave their minute classification, and gave minute directions to the actors as to how to express them and how to develop them. The old school of rhetoricians, Dandin, Bhamaha, and others, did not attach much importance to them and left them to dramatists. When first the rasas were transferred from drama to poetry we cannot say. But it is certain that this transfer led to the theory of dhvani to explain the origin of rasa.

The celebrated Sūtra of Bharata imbedded in the

6th Chapter of Bharata's Nāṭya
8āstra, comes in here in the Kāvya
prakāša for a fuller treatment. The

editor, Mr. Jhālkīkar, says that there were four commentators on the Nāṭya-ṣāstra: (1) Bhaṭṭa Lollaṭa, a

Mīmāṁsaka, (2) Ērī-ṣāṃkuka, a Naiyāyika, (3) Bhaṭṭa

Nāyaka, a follower of Sāṃkhya, and (4) Abhinava-gupta,
an Ālaṃkārika. The first is called the utpatti-vāda or

abhivyakti-vāda or puṣti-vāda; the second is called the

anumiti-vāda; the third is the bhukti-vāda and the fourth, the dhvani-vāda. Mammaṭa accepts this last and eulogises this in the highest terms.

Mammața here explains all the rasas, bhāvas (sthāyin, vyabhicārin, and sāttvika) and their rise, fall, mixing up, etc.

Then Mammata proceeds with those suggestions or reverberations, the steps by which they are developed can be traced. They are mainly two: (1) where the suggestion is an idea, and (2) where it is an alamkāra. You get no alamkāra from the words but from their suggested meanings. This chapter is called the dhvani-kāvya or the best Kāvya. The varieties of dhvani are here given as 10,455.

The 5th Ullāsa treats of middling Kāvyas of 8 kinds, in which the ordinary or expressed meaning is more enjoyable than the suggested one.

The 6th Ullāsa is devoted to poems in which there is no suggestion. It is the shortest chapter in the Kāvya-prakāša.

The 7th Ullāsa treats of doṣas. They are the proper function of the rhetorician. But Mammata prefaces the chapter by saying that the rasas are the principal things in a Kāvya and therefore the defects of rasas are the principal defects. But rasa depends upon the expressed meaning, therefore defects of the expressed meaning are also defects of rasa. Regardless of classification of the

defects by other authors, he divides these defects as (1) defects of words, (2) defects of sentences, (some of these are the same as defects of words), (3) defects of meaning, and (4) defects of rasas. Mammata takes a good deal of space in defending certain of the defects of rasas under different circumstances.

The 8th Ullāsa treats of the guṇas, and they are, according to Mammaṭa, only three, viz., (1) sweetness, (2) spiritedness, and (3) perspecuity. All other guṇas are either included in these three or are mere wants of defects. One or two guṇas of other authors are regarded as positive defects by Mammaṭa.

The 9th Ullasa deals with figures of speech pertaining to words and among these, vakrokti is mentioned first of all,—where the Ullasa IX-treats of the Sabdālamkāras. meaning of the words intended by the speaker is taken in a different way by the hearer. This Vakrokti, Kuntala, a subsequent writer, makes the soul of poetry. The second is the alliteration with many varieties. Then come the yamakas and then the double entendres. Mammața has laid down that if the figure of speech remains the same after the word with a double meaning is changed by one of its synonyms, it does not pertain to the sabda but to the artha. But if the figure disappears with the change of the word, it pertains to words. One of the special features of Mammata is that he regards the rītis, Vaidarbhī, etc., as šabdālamkāra and considers them as a part of alliteration or anuprāsa. So what Vāmana thought to be the soul of Kāvya, is regarded by Mammata as a thing subordinate to anuprasa. He names them as upa-nāgarikā, paruṣā, and komalā vrtti in anuprāsa. After these come the vandhas, and the

last figure is called the punar-ukta-vadābhāsa, where the same thing seems to be repeated but is not really so.

The 10th or the last Ullasa is on the figures of speech pertaining to the meanings of Ullasa X-treats of the words. It treats also of the mixture Arthalamkaras. of different figures of speech. It has one special feature. Previous rhetoricians who did not believe in the suggested sense, thought that if the suggested sense is less delightful than the expressed sense, they are alamkāras. So they called these alamkāras by various names, e.g., rasavat, preya, urjasvin, samāhita, etc. But Mammata calls them inferior poems in which the suggestion is subordinate to the expression,—(gunībhuta-vyanga); and so they are not mentioned in Ullasa X with alamkaras, but are treated of in Ullasa V where he treats of secondrate poetry.

There are many misconceptions about the work, Kāvya-prakāša, all generated from the Misconceptions about the unhistoric spirit of the scholars spe-Kāvya-prakāša, Some late cially of Eastern India. Bengali commentators think that the Kārikās are by Bharata and the vrttis only are by Mammata. Bengali commentator says that Mammata, Uvvata, and All that Kiayyata were nearly related to one another. we know about him, is, that he mentions Bhoja and The Bengal tradition that therefore comes after him. Šrī-harṣa, the author of Naiṣadha-carita, was the sister's son of Mammata is equally untrustworthy.

COMMENTARIES ON KĀVYA-PRAKĀSA

In our Catalogue Nos. 4821 and 4822, there is a copy of \$\bar{S}r\bar{i}\$-dhara's commentary on the K\bar{a}vya-prak\bar{a}\bar{s}a,

entitled Kāvya-prakāša-viveka. It was copied at Gajaratha-nagara in the kingdom of

Šrī-dhara's Commentary named Kāvya-prakāša-viveka.

Tīra-Bhukti or Mithilā in La. Sam 291 which comes to nearly 1405 A.D., under the order of Vidyā-pati

Thākura in the reign of Siva-simha, his patron. The composition of the commentary, therefore, would go in the 14th century or earlier. The commentary was then regarded as important, because Vidyā-pati ordered two scribes, Srī-deva-sarmā and Prabhā-kara, to copy it rapidly and two distinct handwritings are traceable throughout the MS. In this MS. Srī-dhara is described as Tarkācārya Thakkura. Caṇḍī-dāsa, the Bengali and Visva-nātha, the Oriya, in their commentaries on Mammaṭa, cite him as the Minister of Peace and War. Srī-dhara appears to be a Maithila. The MS. is a very defective one and was acquired in two different instalments and has two different numbers. It was copied early in the 15th century and perhaps composed in the 13th.

In this connexion we get the date and lineage of Caṇḍī-dāsa, another well-known commentator of Kāvya-prakāša. The work named Kāvya-prakāša-dīpikā was composed at the request of Lakṣmaṇa Bhaṭṭa. Caṇḍī-dāsa's descendant, Nṛ-Siṃha Tarka-pañcānana, writing a commentary on the dhātu-pāṭha of Saṃ-kṣipta-sāra, entitled Gaṇa-mārtaṇḍa (See I.O. Catal. p. 839), says that Caṇḍī-dāsa was a commentator of alaṃkāra (alaṃkāra-ṭīkā-kṛteḥ) Nṛ-siṃha is 10th in descent from Caṇḍī-dāsa. The family was Mukharjis (Mukha-kule jātaḥ) and they belonged to the endogamous group called Vaṅga-melī. They were very parti-

cular in their marriage in equally respectable families. They lived at Ketu-grāma, four miles to the west of Uddhāraṇa-pura on the Ganges. The MS. of Gaṇa-mārtaṇḍa is dated 1806 A.D. As the endogamous group to which Caṇḍī-dāsa belonged is given, and as we know from Brahmanic heraldry (Kula-šāstra) that such groups were formed at an assembly in 1482 in which Caṇḍī-dāsa must have been represented, the period of his literary activity should go to the middle of the 15th century or earlier. So he is not the younger brother of the grandfather of Viṣva-nātha as Dr. De says, for Viṣva-nātha was an Oriyā.

Artha-prakāšikā or Kārikārtha-prakāšikā by Raghudeva (4818) appears to be a very
late production, because the author
thinks that the Kārikās are by
Bharata and not by Mammaṭa, and he appears to have
commented upon the Kārikās only. (Bharatā nana
sambhūta-kārikārtha-prakāšikā.)

Jayanta Bhatta was perhaps one of the earliest commentators of the Kāvva-pra-Jayanta Bhatta and called the Kāvvakāsa. Tt is his commentary. author gives prakāša-dīpikā. The his date as 1294 A.D. He describes himself as Srīpurohita. Sir R. G. Bhandarkar in P. 17 of his Report for 1883-84, says, from the MS. before him.—"Jayanta calls himself the purohita and was the son of Bharadvāja who was purohita or family priest to the minister of Sāranga-deva, sovereign of Gujarāṭa. He finished his work on Sunday on the 3rd of the dark fortnight of Jyaistha in the Samvat year 1350, in the triumphant reign of Sāranga-deva the Mahārājādhirāja while his victorious army was encamped near Āṣā-pallī. Jayanta bestows extravagant praise on his father; and tells us that the King of Gujarāṭa threw himself prostrate at his feet."

Jayanta's commentary, however, underwent a curious transformation in the hands of Ratna-kantha, a late commentator, who says,—

"Jayantī-mukhya-ṭīkābhyaḥ sāram uddhṛtya yatnena | Nirmito Ratna-kaṇṭhena Ṭīkā-sāra-samuccayaḥ || '' So the recast of Jayanta's commentary is called Ṭīkāsāra-samuccaya.

Kāvya-prakāša-nidaršana by Rājānaka Ānanda (our Catal. No. 4820,) is also called Sitikaṇṭhā-vibodhana, because Kāvya-prakāša - nidar-Rājānaka sana by author himself, a Saiva of Kāsmīra, Ananda. thinks that Kāvya-prakāša has an inner meaning relating to Siti-kantha or Šiva. date is 1665 A.D. Stein says, (Jammu Catal. p. 27) "Ananda who composed his commentary in 1665 A.D. is still well remembered in the tradition of Kāsmīrian paṇḍitas as a contemporary and friend of Rājānaka Ratna-kantha" who flourished about this time.

Kāvya-pradīpa is by Mahāmahopādhyāya Govinda, a Paṇḍita of Mithilā, son of Kešava and Sonodevī, younger and affectionate brother of Ruci-kara and the elder brother of a Šrī-harṣa, a poet. Ruci-kara seems to be a step-brother of Govinda, because Govinda says that he himself is the first son of his mother. He is later than Viṣva-nātha whose definition of kāvya he

criticises, and is earlier than Prabhā-kara who quotes him in his Rasa-pradīpa written in 1583 A.D. (See our Catal. Nos. 4823–4826.) This commentary has two subcommentaries;—one is by Nāgoji Bhaṭṭa entitled Udyota (Catal. Nos. 4827–'28), and another by Vaidyanātha Tat-sat, son of Rāma Bhaṭṭa and is entitled Prabhā. (See our Catal. Nos. 4729 and 4730.)

This Vaidya-nātha is not the same as Vaidya-nātha Pāyaguṇḍe. The Tat-sats were the gurus of the last dynasty of Vidyā-nagara, while the Pāyaguṇḍes were one of the six Deccan Brahmin families settled at Benares.

Kāvya-prakāša-vistārikā by Paramānanda Cakravartī is another commentary on Kāvya-Kāvya-prakāša-vistārikā The latest authority he prakāša. by Paramananda. cites is Visva-natha, the author of Sāhitya-darpaņa who speaks of Ālā-ud-din Khilji as one Therefore, with whom peace or war was equally ruinous. Visva-nātha comes after Ālā-ud-din, i.e., in the middle of the 14th century. Paramānanda comes before Kamalākara in the beginning of the 17th century who cites from his work. But this long period of 250 years may be reduced by the fact that Paramananda was a Bengali Naiyāyika and the pupil of Īsana Nyāyācārya who never admitted the truth of his opponents, and that the study of Nyāya was introduced in Bengal by two learned scholars,— Vāsu-deva Sārva-bhauma and Raghu-nātha Siro-maṇi, both disciples of Pakṣa-dhara Misra of Mithila in the beginning of the 16th century.

Kamalā-kara was the son of Bhaṭṭa Rāmešvara and grandson of Nārāyaṇa Bhaṭṭa who obtained from Akbar the title of Jagad-guru, and great grandson of

Rāmešvara who migrated from Paiṭhāna on the Godā-varī to Benares, and who was the last of a long line of paṇḍitas in the Mahārāṣṭra country. Kamalākara flourished in the early 17th century, and he was a voluminous writer on Smṛti and Mīmāṃsā. He undertook the writing of a commentary on Kāvya-prakāša because he had something new to say. (See our Catal. No. 4833.)

This is another commentary on Kāvya-prakāša by Gadā-dhara whose commentary on Siromani's Tattva-cintā-mani-didhīti Kāvya-prakāša-tīkā by Gadā-dhara. is one of the standard works on Nyāya in Bengal. Gadā-dhara in this commentary is described as Bhaṭṭācārya-cakravartī. He got no academic title from his guru, because an accident prevented his completion of studies, which alone entitled him to such a distinction. He was, therefore, known by the ordinary titles of a paṇḍita, viz., Bhaṭṭācārya and Cakravartī. He was the pupil of Hari-rāma Tarkālankāra and flourished in the beginning of the 18th century. His descendants are still living at Nava-dvīpa. (See our Catal. Nos. 4834-4836.) Gadā-dhara after writing many works on the abstruse subject of Nyāya wrote this commentary on alamkāra to satisfy the curiosity of his contemporaries.

Subuddhi Mišra calls himself a Māhešvara, because perhaps he was a worshipper of Mahešvara or Šiva. He says that in commenting upon "Prakāša, Dīpikā, and others are useless. Seeing that even "Darpaṇa and others do not function, Subuddhi to put a stop to all cavilling criticisms, examines the real truth of all words and their meanings. His work is named Tattva-parīkṣā, or more fully, Sabdārtha-tattva-

parīkṣā. As he is quoted by Ratna-kaṇṭha, he seems to be earlier than the middle of the 17th century.

Mahešvara Nyāyālankāra was a Bengali and his commentary was a standard work in Bengal for more than a century. It is still studied in the tols of Bengal.

The commentary is called Kāvya-prakāšādarša or Kāvyaprakāša-bhāvārtha-cintā-mani (Catal, No. 4840, 4841). The author complains of the wrong interpretation of the text which he wants to make right and thereby open the bolt of the door of Poetry. He expects that it will give delight to Brahmanas and will be accepted for its clearness. Dr. S. K. De says, "As he is cited by Vaidyanatha, he should be placed before the middle of the 17th century, and it is probable that he flourished at the commencement of that century." There were two Vaidya-nāthas, the Pāyagunde and the Tat-sat; but both of them flourished in the 18th century. Pāyaguņde was the pupil of Nāgeša. Tat-sat composed our Catal. No. 4844 in Saka 1740, i.e., 1818 A.D. Mahesvara, therefore, is to come in the 18th century. Our next No. 4842 by Šrī-kṛṣṇa cites Nyāyālankāra who was his guru. thinks that Mammata is the author

of the vṛtti; because he says, Mammaṭa explains the two Mīmāṃsaka opinions but does not cite the Naiyāyika opinion. (Mammaṭa-bhaṭṭas tu vṛtti-kartā ityāha. Yuktaš caitat, anyathā vivecana-prasaṅga-kārikāyāṃ Mahā-bhāṣya-Mīmāṃsaka-mata-dvayam eva daršitaṃ na tu Naiyāyika-matam. Leaf 3A.) Though there is not much force in this argument, it is cited here to show that modern Bengalis consider Mammaṭa as the author of the vṛttis only. The name of Šrī-kṛṣṇa's commentary is Rasa-prakāṣa.

Vaidya-nātha Tat-sat's commentary is called Kāvya-prakāša-sodāharaṇa-candrikā. It was composed in "viyad-veda-muni-kṣmā-mite abde", i.e., in Saka 1740. He was the son of Rāma-bhaṭṭa and grandson of Viṭṭala-bhaṭṭa.

Rāma-kṛṣṇa's Kavi-nandikā is another commentary on Kāvya-prakāša which dispels the doubts of lovers of poetry, deprives the arguments of the opponents of their force and delights the wise people.

<mark>Šrī-vatsa-lāñchana calls himself a Bhaṭṭācārya.</mark> father's name is Viṣṇu Bhaṭṭācārya. Srī-vatsa-lāñchana. His commentary is called Sārabodhinī. He is cited by Ratna-Kantha in the middle of the 17th century and he cites from Vidyā-nātha's Pratāpa-rudrīya (our 4847). Besides this commentary Srī-vatsa-lāñchana seems to have written an original work on rhetoric entitled Kāvya-parīkṣā in 5 chapters with a commentary of his own (See I.O. Catal. 1188). In this work he seems to follow Jagan-nātha Paṇḍita-rāja who says that sabda is the only thing to be considered in the definition of Kāvya. The author is perhaps known also by the name of Jada-bharata.

Kāvya-prakāša-daršanam, divided into Udyotas is our No. 4448, I and II. It is written in Kāšmīrī. It is a long work, but the MS. is fragmentary and the author's name is not found.

Kāvyāmṛta-taraṅginī is our Catal. No. 4849. It is a hostile criticism on Mammaṭa's Kāvya-prakāša. It would have been a very interesting work, but our MS. is fragmentary.

Besides these commentaries mentioned in our Catalogue, the following are to be found in other Catalogues:—

In I.O. 1139 we find a commentary named Bālacittānurañjinī by Sarasvatī-tīrtha at Bāla-cittānurañjinī. Benares who as a householder was (I.O. 1139.) known as Nara-hari, son of Malli-His grandfather was Nara-simha, nātha and Nāgammā. son of Rāmešvara. Narahari's brother was Nārāyaṇa who was born in Sa-vasu-graha-hastena Brahmanā samalankṛte As he lived in the Andhra country where the Vikrama Samvat is current, the date seems to refer to Samvat 1298=1242 A.D. Nara-hari was proficient in Tarka, Vedānta, Mīmāmsā, Sāmkhya, Sāhitya, and Mahābhāsya. He is said to have written commentaries on Megha-dūta and Kumāra-sambhava, and a Smṛti work named Smṛti-darpaṇa, and a Nyāya work entitled Tarkaratna with its commentary Dipikā. As the author was nearer in time to Mammata, his commentary may be regarded as historically reliable.

Kāvya-prakāša-tilaka by Jayarāma Nyāya-pañcānana is a philosophical treatise on Kāvya-Kāvya-prakāša-tilaka. prakāša. It was written in the (I.O. 1142.) and difficult language abstruse modern Naiyāyikas of Bengal. The author was a prolific He wrote a commentary on writer of modern Nyāya. Gotama's sūtras entitled Nyāya-siddhānta-mālā to establish the fourfold proofs,—perception, inference, analogy, and authority,—in Samvat 1750=1694 A.D. He is to be differentiated from Jaya-rāma Tarkālankāra, a pupil of Gada-dhara. He has a set colophon for all his commentaries and the same colophon is given in his 'Tilaka. colophon in his Vyākhyā-sudhā is:-

Dhīra-srī-Jaya-Rāmeṇa Rāmeṇeva mahodadheḥ! Nyāya-sindhoḥ-param pāraṃ gantum adhvā nivadhyate!!

In the °Tilaka, it is:— Vaddhaḥ Ārī-Jaya-rameṇa Rāmeṇeva mahodadheḥ! Alaṅkārāmbudhau setuḥ sañcarantu budhāḥ sukham!!

See pp. 90, 91 of Nava-dvīpa-mahimā by Kānti-candra Raḍḥī. Kanti was the daughter's son of the agent of the Rāja Kṛṣṇa-nagara at Nava-dvīpa in the 19th century. He says, that from Jaya-rāma's time the Rājās of Kṛṣṇa-nagara took the paṇḍitas of Nava-dvīpa under their patronage and granted lands for the support of their families and students. The lands have now been resumed by the British Government which pays a handsome sum for the subsistence allowance of the Sanskrit students at Nava-dvīpa.

Kāvya-prakāša-vyākhyā was written by Yajñešvara, the sacrificer. At the end, the commentator says that the author could not finish the work; somebody else completed it. But the style of writing is such that none can distinguish between them.

Kāvya-prakāša-līlā is another commentary by M. M.

Bhava-deva, son of Kṛṣṇa-deva, and pupil of Bhava-deva Tḥakkura. The commentator says that though there are many other commentaries of the Kāvya-prakāša, his commentary has nothing to do with them.

Madhu-matī is by Ravi whose father Ratna-pāṇi also wrote a commentary on Kāvya-darpaṇa (I.O. 1144.)

Madhu-matī and Kāvya-darpaṇa and whose grandfather Acynta was a

minister of Rājā Šiva-simha of Mithilā, the patron of Vidyāpati in the early years of the 15th century. The literary activity of Mithila was at its height throughout that century. If Acynta be a minister of Siva-simha, say about 1410, Ratna-pāṇi would come at the middle and Ravi at the end of that century. Ravi says that his Madhu-matī is only a reflection in the Mirror of Poetry of his father (P. 333 of Peterson's 3rd Report). Ravi cites Bhāskara, another commentator of the Kāvya-prakāša. He names the commentary as Madhu-matī after the name of his daughter, and at the end prays for the reputation of both.

Sampradāya-pradaršinī or Vrhat-tīkā is by Vidyā Cakravartin who says that good men Sampradaya-pradarsini. neglected the study of Kāvva-prakāša (Mad. 12826.) and Alankāra-sarvasva and so he is writing this commentary for reviving the study of both the works.

Rohitya Bhaṭṭa Gopāla wrote a commentary on the

Sāhitya-cūdā-maņi Kāvya-prakāša-vimarsiņī (Mad. 12828.)

Kāvya-prakāša entitled Sāhitya-cūdā-. mani or Kāvya-prakāša-vimarsinī. The work has been described in the Triennial Catalogue of MSS. in R. 1282,

Vol. II. Part I-A. The writer there says that as the value of gold is judged by the line it imprints on the test-stone, so the Kāvya is judged here by means of dhvani.

ALAMKĀRA-SARVASVA BY RUCAKA.

Rucaka and his disciple Mankhuka or Mankha. Samudra-vandha—a commentator. Jayaratha, a second commentator.

The story of the discovery of Rucaka's work by Bühler in his Kāsmīra Report in 1878 reads like a romance. There are two theories about the authorship of the work. The Kāsmīrians say that both the sūtras and the vṛtti are by Rucaka himself. But in Southern India, the sūtras only are attributed to Rucaka and the vritti to his disciple Mankhuka or Mankha. The sūtras called are Alamkāra-sūtra and the commentary, Alamkāra-sarvasva The Trivendrum edition is accompanied with the com. mentary of Samudra-vandha. Samudra-vandha was an ornament of the court of Ravi-varmā alias Samgrāma. dhīra, King of Kolamba (Quilon) in Trivancore, who was born in 1265 and conquered the countries as far as Conjevaram. The Kāvya-mālā edition is accompanied with the commentary of Jaya-ratha, son of Srngara and a protegé of Rāja-rāja, king of Kāsmīra, who is supposed to be the Rāja-deva mentioned by Yona-rāja as reigning from 1203 to 1226.

Rucaka's date is regarded to be in the beginning of the 12th century. His pupil, Mankhuka or Mankha, wrote a work named \$\overline{\text{Sr\bar{1}}\$-kantha-carita about \$1145 A.D. Rucaka has quoted six verses from his pupil work.}

Rucaka's work deals with alamkāras only. At the commencement of his work, Rucaka Rucaka and Kuntala. discusses the various theories Mahima-Rucaka and Kāvya and accepts the prevailing bhatta. theory of dhvani. As a writer on alamkaras only, he has made a full statement of Kuntala's theory of Vakrokti being the characteristic of all figures of speech. Kuntala not admitting vyanga or dhvani, thinks that "abhidhā-prakāra-višeṣāḥ eva alaṃkāraḥ". He gives the idea of Mahima-bhatta in the following words:-"Yat tu Vyakti-viveka-kāro vācyasya pratīyamānam prati lingatayā vyanjanasyānumānāntarbhāvam ākhvat, tad vācyasya pratīyamānena saha tādātmya tadutpattyabhāvād avicāritābhidhānam." (Triv. Sans. Series, No. XL, P. 11 ff.)

The author, though he accepts the theory of Kāvya as given by the Dhvani-kāra, accepts also the theory of Kuntala in the matter of figures of speech and therefore rejects many figures and has not included, like Kuntala, the vastu-dhvani, rasa-dhvani, and alaṃkāra-dhvani among figures of speech.

JAYA-RATHA.

Alamkārodāharanam (4852) gives the illustrations of Alamkāra sūtras for the benefit of Alamkarodaharanam. young learners. Jaya-ratha (in the catalogue, the name is written Jayad-ratha) had a grandson who, though very young, was very anxious to learn rhetoric; therefore he undertook to give the child the decided opinions about all alamkāras. The author says that his is an exhaustive work on rhetoric. He had a work, named Alamkāra-vimarṣinī, which was a commentary on Rucaka's Alamkāra-sarvasva. About him Bühler says, "This pandita (Jaya-ratha) was a son of Srngāra and the author of Tantrāloka-viveka. concluding verses of that work we are told that Srngara had two sons, Jaya-ratha and Jayad-ratha, the former of whom wrote the °Viveka. The MSS. frequently vacillate between the two names." (Kāsmīra Report, P. 68.) Bühler says that he certainly wrote at the end of the 12th century.

HEMA-CANDRA.

Hema-candra's time, life, and ancestry have been previously given. He was patronized by Siddha-rāja Jaya-siṃha of the Cālūkya dynasty of Gujarat, and he converted

the next king, Kumāra-pāla, into the Jaina faith. He persecuted the Brahmins and destroyed the Vaiṣṇava doctrine. He was a volumnious writer, not only on Jainism but also on many branches of Sanskrit literature. He had a great command of books and his works, therefore, have an encyclopedic character. His work on alaṃkāra is called Kāvyānu-šasana which has a commentary by himself called Alaṃkāra-cūḍā-maṇi. Basing his work on Kāvya-prakāša he has laid under contribution a very large number of rhetoricians who had preceded him. He has little originality, but his compilation is very valuable owing to numerous citations.

Vāgbhaṭālaṃkāra.

Vāgbhaṭa is a Jaina author. He opens his work with an invocation to Nābheya-jina and many of his illustrations are Vāg-bhatā's age. from Jaina works (III. 9). His description of Kāvya is comprehensive. It embraces Sabda, artha (words and their import), excellences, figures of speech, riti, and rasa. He flourished (IV. 45) in the reign of Jayasimha, i.e., Siddha-rāja Jaya-simha, (1094–1143 A.D.) whose capital was Anahila-pāṭaka (IV. 132). Vāgbhaṭa seems to have been a Mahāmātya of Jaya-simha; for Simha-deva-gaṇi, Vāgbhaṭa's commentator, says so in his note on IV, 148. Vāgbhaṭa like Rudraṭa treats of guna (excellences), doșa (defects), and Alamkāra (figures of speech) in the first five chapters and then introduces rasa as the salt of poetry (V. 1). He does not, therefore, consider rasa as essential like Bharata, but only as adding taste and flavour to it. The ritis he treats at the end of the 5th chapter on rasa, as something supplementary to and as enhancing the enjoyment of, rasa.

There is very little of originality in Vāgbhaṭa. All important Kārikās in his work can be either identified with those in others, or they are slightly variant.

In Vāgbhaṭa's opinion, languages are four, viz., San-skrit, Prakrit, Apabhraṃṣa, and Bhūta-bhāṣā. The Apabhraṃṣas are many, current in different parts of India. He considers Citra and Vakrokti as verbal figures of speech.

In a Prakrit verse given as an example of the figure prašnottara, the writer says that Bāhaḍa (Prakrit form of Vāg-bhaṭa) was the son of Soma like the effulgence issuing from the pearls. The elements of Kāvya are doṣa, guṇa, alaṃkāra rīti, and rasa. The first chapter treats of the training of poets; the second chapter treats of doṣa. The third chapter treats of the guṇas, and the fourth and the largest chapter of alaṃkāras and the fifth treats of rasa, and the sixth, of rītis which are six in number,—Lāṭī, Pāñcāli, Gauḍī, Bacchomī, Vaidarbhī, and Māgadhī. (Our Catal. Nos. 4791–92).

This Jaina work on rhetoric has been annotated by two commentators. The first is Bhaṭṭa Gaṇeṣa, son of Ananta and disciple of Bhāskara (I.O. 1155). This commentator is a Hindu and commences his commentary with an invocation to Rāma. I believe as a Hindu he feels a bit constrained to comment upon a Jaina work; for he says—"Vāg-bhaṭālaṅkṛti-vyākhyāṃ kartum kiñcin niyantritaḥ". The other commentary is by Jinavardhana, son of Jina-rāja of the Khara-tara-gaccha. He wrote between the years 1404 and 1418 A.D. (I.O. 1156). This is a short commentary for the benefit of young learners.

VAG-BHATA II.

Kāvyānušāsana or Alaṃkāra-tilaka by Vāg-bhaṭa, son of Nemi-kumāra and Vasundharā is founded on the same plan and travels over the same ground as Kāvyālaṅkāra by Vāg-bhaṭa I. The Alaṃkāra is written in slokas while the Anušāsana is written in terse prose depending on the commentary for the full development of particulars.

This is the first work in which we hear some of the minor kinds of dramas, e. g., saṭṭaka, dombikā, bhāṇa, prasthāna-bhāṇikā, prerāṇā, siṅgakā, rāmā-krīḍa, hṛllīsaka šrī-gadita, and rāsaka-goṣṭhī. The author speaks of Mahā-kāvyas; Raghu-vaṃša in Sanskrit divided into sargas, Setu-vandha in Prakrit divided into āšvāsakas; Abdhimathana in Apabhraṃša bhāṣā divided into sandhis, and Bhīma-kāvya in the Grāmya bhāṣā divided into avas-kandhakas.

The author was a native of Rāhaḍa-pura, famous as the shrine of the god Rāhaḍa, where there is an image of Nemi-nātha in black stone.

Eggeling seems to take the authors of the Kāvyālaṃkāra and Kāvyānuṣāsana as one and the same person.

Nāṭya-darpaṇa is a work on dramaturgy by Rāmacandra and Guṇa-candra, both disciples of Hema-candra, the famous

Jaina writer. Rāma-candra seems to have been a
favourite of Hema-candra, as he designed him as his successor. But
Ajaya-pāla, the successor of Kumāra-

pāla made Rāma-candra stand on a red-hot sheet of copper and thus put him to death. Rāma-candra is said to have written a hundred books of which many were dramas. Eleven of his own dramas are quoted in his Nāṭya-darpaṇa. Nala-vilāsa, one of his dramas, has been printed in the Gaekwad Oriental Series. Guṇa-candra does not seem to have helped him in writing these works; he helped him in writing serious work like the Nāṭya-darpaṇa.

The authors seem to have fully utilised the materials existing at their time. But they boldly differed on many points from them. The number of rūpakas is given by Bharata, Dhanaŭjaya, and others as ten,—with nāṭikā as an extra one in Daṣa-rūpaka, and Hema-candra added a twelfth as saṭṭaka. But our authors omit saṭṭaka and put in prakaraṇī there. They declare that the other forms of dramas besides these are negligible, because they do not help in the development of rasa.

In the matter of rasas early writers like Daṇḍin, Bhāmaha, and Vāmana do not touch upon them and the connected subject of dramas. Bharata says they are eight in dramas. Abhinava-gupta adds Sānta to it. Mammaṭa omits Sānta in the drama but inserts it in the kāvya. He says, as there is no action in the Sānta it cannot be a dramatic rasa. Our authors believe in the 9 rasas and they also believe that Sānta can be developed in a drama.

Abhinava-gupta, Mammaṭa, and even, Hema-candra think that rasas produce pleasure only;—pleasure in a detached form, as the pleasure of knowing Brahman.

But Rāma-candra and Guṇa-candra think that they produce the feelings of both pleasure and pain. But why should people go to see a drama which produces a feeling of pain? Rāma-candra answers,—"Owing to the skill of the poet and the actors."

The Nāṭya-darpaṇa is written in the form of kārikās to which the authors add a commentary which they call svopajña, i.e., original. The first chapter describes nāṭaka; the second chapter describes the other eleven forms of dramas; the third chapter deals with rasa, vṛtti, bhāva, and abhinaya and the fourth, the common characteristics of all the dramas.

Unlike the majority of books on alamkāra, our authors

special feature.

are not satisfied with one šloka only
for the elucidation of one technical
term. They would quote long passages, both in prose and
in verse, till the point is explained. They thus avoid the
necessity of further elucidation by commentaries.

This work is in the process of publication in the Gaekwad Oriental Series, and here we acknowledge our thanks to the General Editor, Oriental Institute, Baroda, for the courtesy of sending advance forms of the work.

BHĀVA-PRAKĀŠANA BY ŠĀRADĀ-TANAYA.

Bhāva-prakāšana is an original work written by Šāradātanaya who is so named because his father got him by the favour of Saradā

Devi.

In Āryāvarta, there is a place called Merūttara, (some say Meerut) in which there is a village called Mātḥara-pūjya inhabited generally by Brahmins.

There, in the kāšyapa-gotra was a Brahmin named Lakş-maṇa who pleased Viṣṇu by thirty sacrifices and wrote a commentary on the Vedas, entitled Veda-bhūṣaṇa. His son was Kṛṣṇa who worshipped Mahā-deva at Benares and got a son named Bhaṭṭa Gopāla proficient in the eighteen vidyās of the Brahmins. He propitiated the goddess Sāradā and got a son whom he named Sāradā-tanaya, and the boy grew up in his father's house studying the Vedas and the auxiliary sciences.

Once upon a time, he came to worship the goddess Sāradā in her spring festival. Her image was brought to the nāṭa-mandira or dancing-hall where the audience was sitting. With the permission of the audience he sat by the side of the goddess and saw the performance of 30 different kinds of dramas, and he asked the goddess to grant him the Nāṭya-veda. The goddess asked the stage manager to teach him that. He taught him the methods of Sadā-sīva, Vāsuki, Vāg-devī, Nārada, Agastya, Vyāsa, and of the disciples of Bharata. Having learnt this in the presence of the goddess, Sāradā-tanaya made an abstract of them all, and wrote this treatise Bhāva-prakāšana.

The author, Sāradā-tanaya was trained by a stage manager of great reputation and skill. His theatre was attached to a great temple, and so the author has a claim to be listened to on the subject of dramas. The first thing that attracts notice in his work is the number of major and minor

dramas, which are, according to the Agni-purāṇa 27, according to the Sāhitya-darpaṇa, 28, and according to our author, 30 in number. The comparative list attached herewith, will show where they agree and where they differ.

Classification of dramas arranged alphabetically in-

	1		II		III	
	Agni-purāņa Sāhitya-darpaņa		Вна	VA-PRAKĀSAN	IA EXAMPLES IN THE BH. P.	
I	. Ańka	1.	Anka	1.	Anka	Rāmānuja, Nāgānanda
2	. Ihāmṛga	2.	Ihāmṛga	2.	Ihāmṛga	Gangā-Bhagīratha. Kusuma šekhara.
3.	. Ullāpyaka	3.	Ullāpya	3.	Ullopyaka	Devi-Mahādevo
4.	Karņā	4.	Kāvya	4.	Kalpa-vallī	Udātta-Kuñjara. Māṇikya-vallīkā.
5.	Kāvya	5.	Goșthi	5.	Kāvya	Sugrīva-kelana.
6.	Gosthī	6.	Dima ,	6.	Gosthi	Yamalārjuna-vadha.
7.	Dima	7.	Trotaka	7.	Dima	Tripura-dāha, Vṛtro-ddharaṇa.
8.	Trotaka	8.	Durmallikā	8.	Dombi	Kāma-dattā.
9.	Durmallikā	9.	Nāṭaka	9.	Totaka	Menakā-Nahuṣa, Mada- lekhā, Vikramorvastya.
10.	Nātaka	1.0.	Nāṭikā	10.	Durmallikä	dinorvastya.
11.	Națikā	11.	Nāṭya-rāsaka	*11.	Nāṭaka	Caitrāvalī, Gaurī-grha Vikramovašī, Rāmā- bhyudaya, Sakuntalā, etc.
12.	Nāṭya-rāsaka	12.	Prakaraņa	12.	Nāṭikā	Ratnāvalī, Priya-daršikā. A Nāṭikā under certain circumstances becomes a Saṭṭaka.
13.	Prakaraņa	13.	Prakaraņī	13.	Nātya-rā- saka	
14.	Prasthana	14.	Prasthāna	14.	Pārijāta	Gangā-tarangikā
15.	Prahasana	15.	Prahasana	15.	Prakaraņa	Mrcchakatika, Padmā- vatī-pariņaya, Mālatī- mādhava.
16.	Preńksana	16.	Preńksaņa	16.	Prasthāna	Sriigāra-tilaka.
17.	Bhāṇa	17.	Bhāṇa	17.	Prahasana	, -o orrara,

^{*} In the opinion of Su.vandhu, nāṭakas are of 5 kinds: (1) pūrṇa, e.g., Kṛtyā-Rāvaṇa, (2) prašānta, e.g., Svapna-vāsava-dattā, (3) bhāsvara, e.g., Bāla-Rāmāyaṇa, (4) lalita, e.g., Urvašī-vipralambha, (5) samagra, e.g., Mahā-nātaka,

	I		II		III		
A	Agni-purāņa Sāhitya-darpaņ		HITYA-DARPAŅA	BHĀ	VA-PRAKĀSANA	EXAMPLES IN	тне Вн. Р.
18.	Bhāṇikā	18.	Bhāṇikā	18.	Prekṣaka	Bāli-vadha,	Nr-simha-
						vijaya, S	Fripura-mar-
						dana.	
19.	Bhāṇī	19.	Rāsaka	19.	Bhāṇa	Rāmākrīda.	
20.	Rāsaka	20.	Vilāsikā	20.	Bhāṇĩ	Vīņā-vatī.	
21.	Vīthī	21.	Vīthī	21.	Mallikā	Maņi-kulyā?	
22.	Vyāyoga	22.	Vyāyoga	22.	Lāsaka		
23.	Silpaka	23.	Silpaka	23.	Vīthī	Vakula-vîthî,	Indu-lekhā.
24.	Srī-gadita	24.	Srī-gadita	24.	Vyāyoga		
25.	Sattaka	25.	Samlāpaka	25.	Silpaka		
26.	Samavakāra	26.	Sattaka	26.	Sri-gadita	Rāmānarda.	
27.	Hallīšaka	27.	Samavakāra	27.	Sattaka	Karpūra mai	ijarī.
		28.	Hallīša	28.	Samavakāra	Nāgananda,	Amrta-ma-
						thana.	
				29.	Sallāpa		
				30.	Hallīsa	Keli-raivata.	

The Agni-purāṇa does not give any descriptions or illustrations of the minor dramas.

Viṣva-nātha's descriptions are rather stiff and he has given us no illustra-

tions. But the descriptions of the Bhāva-prakāšana are full and informing. Sāradā-tanaya gives the sort of dance and music appropriate to each class,—in which matter Višvanātha is silent. He also gives an illustration of each kind of minor dramas, as if he was familiar with them and in the preamble of his book he said that all the thirty different kinds of dramas used to be performed before the goddess.

The author appears to be a man of the Pāñcāla country where 64 is a favourite number. The Pāñcālas divided the Rgveda into 8 Aṣṭakas of 8 adhyāyas. They divided the act of Sṛṅgāra into 64 Pāñcālikī Kalās. So our author also divides the countries of the known world into 64. They are as follow:—

(1) Pāndya, (2) Kerala, (3) Cola, (4) Sindhu, (5) Simhala, (6) Pāmara, (7) Kalinga, (8) Yavana, (9) Mleccha, (10) Pārasīka, (11) Šaka, (12) Gauda, (13) Lāṭa, (14) Vidarbha, (15) Kāma-rūpa, (16) Andhra, (17) Konkana, (18) Karnāta, (19) Sumbha, (20) Kāmbhoja, (21) Hūṇa, (22) Kāruša, (23) Gurjara, (24) Saurāṣtra, (25) Mahā-rāṣṭra, (26) Himmīra, (27) Avantī, (28) Anūpaja, (29) Anga, (30) Vanga, (31) Vangāla, (32) Kāšī, (33) Kosala, (34) Maithila, (35) Kirāta, (36) Vardhaka, (37) Āraṭṭa, (38) Kuru, (39) Pāñcāla, (40) Kekaya, (41) Andhra, (42) Māgadha, (43) Sauvīra, (44) Dašārņa, (45) Magadha, (46) Nepāla, (47) Jaina, (48) Bāhlīka, (49) Pallava, (50) Kratha-kaišika, (51) Šūra-sena, (52) Kājāna, (53) Kāruša, (54) Yavana, (55) Yadu, (56) Cakra, (57) Kuru, (58) Pārvatīya, (59) Emana, (60) Kāsmīra, (61) Maru, (62) Kenkāna, (63) Nagna, and (64) Mankana.

Meerut, though it is not in the Pañcala country, yet is so near it that we may take it to be in that country.

The age of the author lies between Bhoja whom he quotes and Singa Bhūpāla who quotes him, i.e., between 1050–1330 A.D. But I think that he belonged to a time prior to the Muhammadan conquest for two reasons:—

(1) The geography given by him does not show any trace of such a conquest and the distribution of languages does not show any sign of it. (2) It would be impossible to have a temple like that of the goddess Sāradā in Āryāvarta after the Muhammadan conquest where all the 30 varieties of dramas could be performed.

The books on alamkāra and dramaturgy that we have, were written either in Kāš-

The works and authors cited in the Bhāva-pra-kāšana.

have, were written either in Kāṣ-mīra or in the South, and they were written by learned men. But here is a book written by a professional dra-

matist of superior culture in N. India who enters into his work with earnestness and affection. To him the ancient traditions are not yet lost. Brahmā, Vāsuki, Vyāsa, Hanuman are still regarded as originating and improving dramaturgy. Bharata to the author appears also to be an ancient writer who had many recensions of his book. He quotes an ancient recension,-more copious than the one commented upon by Abhinava-gupta. He quotes Kohala whose name appears at the end of Bharata's Nāṭyasastra as the regenerator of dramaturgy. He quotes from Subandhu,—not the author of the Vāsava-dattā,—but an author of dramaturgy. Of the recent authors, he quotes from Kāli-dāsa, Bhava-bhūti, Šrī-harşa, Bhaṭṭa Nārāyaṇa, Rāja-šekhara and last of all, from Bhoja. In his time the Sakvas and Jainas were still in evidence in N. India. We know more about the distinction of bhava and rasa, and about the dramatic proprieties from this work than from any other, because the author was a professional stage-manager.

Here also our thanks are due to the General Editor, Oriental Institute, Baroda, for the courtesy of advance sheets of the work which is in the course of publication in the Gaekwad Sanskrit Series.

Jaya-deva's Candrāloka.

Jaya-deva's Candrāloka goes over the same ground as Mammaṭa's Kāvya-prakāša; but it is written in easy language and is very useful to young students. The author, called also Pīyūṣa-varṣa, raining nectar from his Moonshine, is to be differentiated from the lyric poet Jaya-deva, author of Gīta-govinda, whoee father was Bhoja and whose mother was Bāmā; while the father of the rhetorician was Mahā-deva and mother, Sumitrā. The rhetorician seems to be the same person as the dramatist of Prasanna-rāghava, whose father and mother bore the same names.

He is sometimes confounded with Jaya-deva, the commentator Maithil of Date of Jaya-deva. cintāmaņi in Nyāya. His commentary is also called Aloka, and that makes the confusion worse confounded. But the Naiyāyika author of Aloka flourished at the end of the 15th and in the beginning of the 16th century; as his own disciple Vāsu-deva Sārva-bhauma was still living at Purī when Caitanya died in 1533; while the dramatist's work Prasanna-rāghava is cited by Singa Bhūpāla in 1330 A.D. The date of Jaya-deva is therefore earlier than 1330 A.D., but later than that of Rucaka, many of whose original definitions of alamkāra Rucaka's date has been appropriated. tentatively fixed at the second half of the 12th century. Jaya-deva must, therefore, be coming between 1150 and 1330 A.D.

Jaya-deva claims no originality. He is credited with lucidity, clearness, and a complete survey

of the work of a rhetorician. His book is called Candrāloka, Light of the Moon. His Characteristics of Candrāloka, Light of the Moon. His commentator, Pradyotana Bhaṭṭa, thought that the moonlight is never so bright as with the advent of autumn, and so he named his commentary 'Saradāgama'.

The bright light of the moon in the clear sky of autumn delights the water-lilies at night. So Appaya Dīkṣita wrote a work, drawn principally from the Candrāloka, called Kuvalayānanda. It treats only of the figures of speech based upon the meaning of words. In this chapter Jaya-deva had 100 figures of speech. Appaya in his Kuvalayānanda added 34 more,—making a total of 134, the largest number of arthālankāras met in any Sanskrit work on rhetoric.

Pradyotana Bhaṭṭa wrote his Saradāgama in the year 1583. He wrote under the patronage of Vīra-bhadra, or Vīra-siṃha, who at the instigation of Prince Selim murdered Abul Fazal in 1595. Vīra-bhadra was well known not only as a literary man, for he wrote a commentary on Vātsāyana's Kāma-sūtra in 1577, but his name has been made ever-memorable by his Court Pundit Mitra Mišra's encyclopedic work, the Vīramitrodaya, in which both the names of the patron and the author have been immortalised.

There is another commentary on Candrāloka by

Višvesvara Bhaṭṭa, nicknamed Gāgā
Bhaṭṭa, a man of ripe and extensive scholarship, who made Sivāji a kṣa-

triya and directed his coronation in 1674. The commentary is called Rākāgama, the Advent of the Full Moon.

A third commentary is by Vaidya-nātha Pāyaguṇḍe,

Vaidya-nātha's commentary.

A marathā Brahmin of Benares, and a disciple of Nagojī Bhaṭṭa.

Like his preceptor, Nāgojī, Vaidya
nātha wrote commentaries on a varieties of Sāstras, but generally on the 2nd or 3rd remove. He is to be distinguished from Vaidyanātha Tat-sat. The Tat-sat family hailed from Vidyā-nagara after the fall of that empire. The Pāyaguṇḍes are one of the six Marāṭha Brahmin families who settled at Benares 500 years ago.

EKĀVALĪ OF VIDYĀ-DHARA.

The Muhammadan invasion of Northern India at the end of the 12th and in the beginning of the 13th century swept away Sanskrit culture from Aryāvarta, the home of Sanskrit learning. For

two centuries, the 13th and the 14th, the history of literature (Sanskrit or Bengali) was a blank in Bengal. I have not seen many Sanskrit and Bengali MSS. even copied during these two centuries. But, it flourished for a century more in the Deccan, and for many centuries in Southern India. The Yādavas of Deva-giri and the Kākateyas of Oḍangala kept up the flame of Sanskrit learning burning in the Deccan. The Yādavas patronised grammar, smṛti, vaidyaka, and jyotiṣa, while the Kākateyas patronised dramas and poetry. The secluded position of Orissa, guarded by the sea on one side and an impenetrable jungle on the other, and open to invasion only through Bengal in the north,—kept

up the study of several branches of Sanskrit literature and Hindu culture generally till the end of the 16th century. One of the earliest fruits of their literary activity is the Ekāvalī by Vidyādhara.

The work Ekāvalī which has been edited with great care by Prof. K. P. Trivedī, generally follows in the wake of Mammaṭa's Kāvya-prakāša. That has 10 Ullāsas and this 10 Unmesas. But it is

written in a simpler language and Prof. Trivedī thinks that "it may be read with advantage by the students who wish to master the harder work of Mammaṭa". Like Kāvya-prakāṣa, it has its kārikās, vṛttis, and udāharaṇas. The udāharaṇas are, however, all composed by the author himself in praise of Nara-siṃha, king of Utkala or Kalinga.

Vidyā-dhara wrote another work, called Keli-rahasya, a copy of which is in the library of the Asiatic Society of Bengal. It is a work on love, and an abridgment of a larger work called Rati-rahasya.

Ekāvalī takes a good deal of space in dealing with the utility of maṅgalācaraṇa. Then, it deals with the advantages derived from writing poetry. In this portion, Vidyā-dhara follows in the wake of Kāvya-prakāša. Then it paraphrases and explains the opening verses of the Dhvani-kāra, and ends the first unmeṣa like that master-work with the following words:—"Tasmāt asti dhvaniḥ. Ayaṃ ca vastvalaṃkāra-rasādi-rūpatayā bhavan na traividhyamativartate. Vastu-dhvanir alaṃkāra-dhvaniḥ rasādidhvaniš ceti."

In the second Unmeṣa, Vidyā-dhara deals with the three functions of words and their meanings. The third Unmeṣa deals with dhyani. In these two Unmeṣas he paraphrases and explains Kāvya-prakāša.

The fourth Unmeşa is taken up with the subordinate position of dhvani. The author does not seem to accept ordinary verses without dhvani as kāvya. In the fifth Unmeṣa, he treats of the guṇas and rītis. According to his ideas, there are only three guṇas and three rītis and he thinks that the other guṇas and rītis are included in these.

In the sixth Unmeşa, he treats of the doṣas and the remaining two Unmeṣas are devoted to the enumeration of different figures of speech.

The whole work is a clear exposition of the dhvani theory. It says:—

Dhvani-pradhanam kāvyam tu kāntā-sammitam īritam i Sabdārthau guņatām nītvā vyanjana-pravaņam yatah i I. 6. Eṣa Vidyā-dharas teṣu kāntā-sammita-lakṣaṇam i

Karomi Nara-siṃhasya cāṭu-slokān udāharan I. 7.

Though it does not take any note of dramas and dramaturgy and does not much concern itself with the classification of pravandhas in Mahā-kāvyas, etc., it goes over the whole field of rhetoric and poetics; and the value of the work has been greatly enhanced by Prof. Trivedī's notes, especially by his appendices.

The work had the advantage of being commented on by the well-known commentator Malli-nātha, who is generally placed at the end of the 14th century. I need not expatiate here on his various commentaries,

as they have been given in Prof. Tri-vedī's introduction to Ekāvalī, P. xxiv. Malli-nātha not only commented on poetry and works on rhetoric, but also on Tantra-vārtika of Kumārila in mīmāṃsā; wrote the Prašasta-pāda-bhāṣya-ṭīkā on vaišeṣīka and the Tārkika-rakṣā-ṭīkā. He also wrote a work entitled Raghu-vīra-carita, fragments of which have been discovered, but not the whole.

One of the reasons why I have placed Ekāvalī earlier than Pratāpa-rudrīya is that Malli-nātha commented on the Ekāvalī, while his son, on the Pratāpa-rudrīya.

Ekāvalī by Vidyā-dhara has been placed at the end of the 13th and in the beginning Date of Vidya-dhara. of the 14th century by Prof. K. P. Trivedī and Sir R. G. Bhandarkar, and following them also, by Dr. S. K. De. But they have assumed that the references to Hāmvīra in pp. 176, 177 and Hāmvīramada-mardana in pp. 257 and 260 of the B.S.S. Edtn. are to Vīra Hāmvīra, the Cauhān Prince of Rintambore, who is a hero of the Dingala poetry in Rajputana; but whose impregnable fort was taken away from him by Alā-ud-din Khilji about the year 1303 A.D. I do not think that they are justified in making this assumption. Orissa on the sea-coast and Rintambore in the heart Rājputāna can have no intercourse,—hostile or otherwise, -in those remote ages of difficult communication. It is said that Hāmvīra's biographer, Nayacandra Sūri, speaks of him as having attempted the conquest of the southern countries. That may mean, from Rintambore, the conquest of Hada-vati and other small States in Mālava and Gujarat, but, can in no way mean Kalinga or Orissa.

The word Hamvira is the Sanskritised form of Amir. i.e., any Muhammadan chief. There is a work entitled Hāmvīra-madathe of Explanation word Ham-vīra. mardana, published in the Gaekwad Oriental Series, No. X, where Hāmvīra means Sāhāb-ud-din Ghori who was defeated by Vīra Dhavala of Dholkā in 1176 A.D. The word Hāmvīra in the inscriptions of the 11th century in Central India meant Mahmud of Ghazni. So the reference to Hāmvīra in Ekāvalī means the Muhammadan Chiefs of Bengal with whom the kings of Orissa often came in hostile contact; -- notably Nara-simha-deva I, about whom it is said in the inscription of Nara-simha-deva IV, published in J.A.S.B., 1895, p. 229 in verse 84:—

Rāḍhā-Varendra-yavanī-nayanāñjanāšru-Pūreņa dūra-vinivešita-kālima-šrīḥ | Tad vipralambha-karaṇādbhuta-nistaraṅgā Gaṅgāpi nūnam amunā Yamunādhunābhūt ||

It means that the Muhammadan ladies of Northern and Western Bengal shed so much tears, black with the collyrium paint of their eyes, that the Ganges became black and waveless like the Jumna.

Nara-siṃha-deva I was a great king He erected the temple of Konarak (verse 86). He sat in a room made of spotless ivory. There are many indications in the Ekāvalī which show that the king panegyrised in it had much to do with the Muhammadāns of Bengal. Vaṅga is mentioned in p. 203, Yavanāvani-ballabha, in p. 202, and Sakādhīsvara, in p. 226.

The duration of the reign of Nara-simha-deva I is

Nara-simha—his patron.

33 years, i.e., from 1227 to 1260 A.D.

So, Vidyā-dhara flourished in the

second quarter of the 13th century or thereabout. In page 65, Vidyā-dhara says that kāvya, alankāra, mī-māṃsā, vyākaraṇa, tarka, and āgama entered the court of King Nara-siṃha; i.e., he patronised the professors of these Sāstras, kāvya and alankāra taking the lead.

In the Rasārņava-sudhākara written by Singa-bhūpati in the year 1330 A.D., we have in Evidence of the Rasarp. 206 "Bho mleccha-rasa-vādin, nava-sudhākara. utkalādhipateh Šrngāra-rasābhimānino Nara-simha-devasya cittam anuvartamānena Vidyādharena kavinā bādham abhyantarīkṛto'si. Evam khalu samarthitam Ekāvalyām anena etc.," which means -Oh you, who declare that the mlecchas are susceptible to rasas, Nara-simha-deva, the king of Utkala, was fond of Srngara-rasa and Vidya-dhara the poet, following the bent of his master has brought you to his side. Because he has supported this idea in his Ekāvalī.

RASĀRŅAVA-SUDHĀKARA BY SINGA BHŪPĀLA

Rasārņava-sudhākara by Singa Bhūpāla is a work on dramaturgy in three vilāsas, viz.,

- (1) The Delight of Actors,
- (2) The Delight of Connoisseurs,
- (3) The Delight of Action,

In the first, the author treats of the acting as well as of the vi-bhāvas, i.e., the dramatical causes which lead to esthetic enjoyments. So, the author first comes to two classes of such causes, (i) that which supports (ālamvana) and (ii) that which excites (uddīpana). The next step is the classification of the heroes and heroines.

Then come the exciting causes. They are of four kinds

Classification and subdivision of the exciting causes (uddīpana vibhāvas). —excellence, action, ornaments, and accessories. Excellence consists of youth, handsome feature, effulgence, beauty, charms, softness, and so on In this way there are subdivisions of

actions and ornaments. The accessories are the moonshine, shower-bath, the moon-rise, the cooing of the cuckoo, flowering-trees, breeze, bowers, underground rooms, tanks, the sound of clouds, palaces, songs, sports, rivers, and others. It would be tedious to enter into all the minute distinctions of the various subdivisions of anu-bhābas. But it is interesting to note that among the accessories are included the rītis, vṛttis, and pravṛttis. The rītis are of three kinds,—soft, hard, and mixed. The author rejects the other rītis,—many of which have been treated of by Bhoja. Singa Bhūpati says, they are like nuts (gaḍu) and should be rejected.

The dramatic vṛttis according to him are four and not more. He derives their origin from the fight of Viṣṇu with Madhu and Kaiṭabha in the Primordial water. Singa does not admit of the mixed vṛttis; for mixture, according to him, is impossible.

The pra-vṛttis relate to three things;—language, action, and dress and they are different in different countries. Bharata has elaborate sections on all these but Singa Bhūpāla finishes them in four verses. In the classification of languages he strictly follows Bharata. But says Singa that he does not define these languages, because such definitions are foreign to a dramaturgical work.

After finishing the anu-bhāvas, the royal author deals with the sāttvika bhāvas or those emotions of mind which involuntarily produces external expressions. He says, they are to all practical purposes, anu-bhāvas. But they help to produce sattva (pure feeling) therefore they are called sāttvika. They have a dual character—both a sāttvika and an anu-bhāva.

The 2nd vilāsa deals with transitory emotions (vyabhi-cāri-bhāvas); they are 33 in number.

Many scholars, such as the author of the Bhāva-prakāšana, say, there are other bhāvas also, but Šinga says that they should be included in those 33.

Then come the parmanent emotions (sthāyi-bhāvas) and rasas. The royal author does not believe in saṃšliṣti saṃkara where the rasas have equal prominence; for he says, there cannot be equal prominence; one must be subordinate to the other;—and in that case there will be an aṅgāṅgi-bhāva saṃkara.

The 3rd vilāsa treats of the ten kinds of dramas. The nāṭaka is taken as the model and the others are modifications of it. The drama is elaborately treated. The Prologues and Epilogues are expatiated on. The acts are minutely described and defined. The links of the story of the plot and of the drama are explained in their fulness. The dramatic proprieties are then given in detail.

One feature of Singa Bhūpāla's treatment of these things is remarkable. He is not satis-Peculiar feature of Singa fied like other rhetoricians by extract-Bhūpāla's criticism. ing only one verse or one passage as an example. He quotes a whole section and shows by analysis, how they are appropriate and to the purpose. He often names books as examples. He seems to have been endowed with the faculty of higher criticism of drama like our friend Kuntala and perhaps also like the author of Bhāva-prakāšana. He generally follows Bharata in all things, but modifies Bharata's details a good deal. Bharata does not speak of rītis, the royal author takes the idea of them from Dandin and like him describes the gunas along with rītis or mārgas.

MM. Gaṇa-pati Sāstrī in his preface to the Rasārṇavasudhākara says. "The work presents in a clear and detailed form in three chapters the canons of dramaturgy which are briefly treated in the Daṣa-rūpaka in four chapters, and among the extant treatises on dramaturgy, I think, there is no work so comprehensive and at the same time so simple as this."

Singa Bhūpāla does not seem to be the author of the work. Some Paṇḍita seems to have written the work for the glorification of the king. The Rasārṇava-sudhākara is a work on the same line as the Ekāvalī and the Pratāpa-rūdriya, —written for eulogising the patrons of the authors. But at this particular instance, Siṅga Bhūpāla seems to have given some directions to the author. In the work a good deal of information is given about the king and his ancestors.

The Recalla family and Singa's ancestors.

There was a family named Recalla which was Sūdra born from the feet of Viṣṇu and so uterine brother of Gaṅgā.

In this family was born one Dācaya Nāyaka whose wife was Vocamāmbā born of the Lotus family. Dācaya Nāyaka won a victory over the Pāṇḍyas. He had three sons:—(1) Singa Prabhu (2) Vennama Nāyaka, and (3) Reca Mahī-pati. The 3rd Reca Mahī-pati had a son named Nāgaya Nāyaka who by his prowess acquired the epithets of Kaṭhāri Rāya and Rāhutta Rāya. For further particulars of the ancestry of Singa Bhūpāla see Seṣa-giri Sāstri's Report I, No. 22.

The first Singa Prabhu established a number of Brāhmaṇas at Ilesvara, near Kṛṣṇalesvara. He had two sons,—Ananta and Mādhava. The second was the progenitor of the chiefs of Veda-giri. The first, Ananta, also called Annapota, constructed a staircase for climbing up the Srī-parvata by conciliating the brāhmaṇas with profuse largesses. His queen was Annamāmbā by whom he had two sons,—one, the lord of Deva-giri and the other, Singa Bhūpāla. Singa had six sons of whom only three are mentioned:—(1) Yannapota, (2) Ballabha Rāya, and (3) Dācaya Bibhu. The hereditary capital of the family was at Rājācala. Singa was the lord of all the lands lying between the Vindhyas and the Srī-parvata.

In the last but one verse in the 2nd vilāsa, Šinga Bhūpāla is described as the conqueror of the Gāngeyas, *i.e.*, Gangas of Orissa.

Professor Šeṣa-giri Šāstrī in his Report on the search of Date of Šiṅga Bhūpāla.

Sanskrit and Tamil Manuscripts in 1896—'97, gives Šiṅga Bhūpāla the name of Šiṅgama Nāyaka and fixes his date in 1330 A.D., on the authority of a biographical sketch of the rājās of Veṅkaṭa-giri. He came, therefore, about 30 years later than Pratapa-rudra of Oḍaṅgala. He was perhaps a tri-

butary of the Kākateyas of Andhra, but escaped molestation from the generals of Ālā-ud-din on account of the inaccessibility of his territory.

Nāṭaka-paribhāṣā, or an explanation of the technical terms of dramaturgy, written by Singa Mahī-pati,—perhaps the same as Singa Bhūpāla to whom the Rasārṇavasudhākara is attributed,—is a short work wholly in sloka metre. The royal author hopes that this will be helpful in writing dramas. He has used the works of previous authors in composing this work. The author speaks of two languages, viz., Sanskrit and Prakrit, and is of opinion that the fourteen Vibhāṣās are useless in a drama because they want refinement.

PRATĀPA-RUDRĪYA BY VIDYĀNĀTHA.

This is a work on poetics by Vidyā-nātha, patronised by the 7th King of the Kaka-Pratapa-rudrīya teya dynasty named Pratāpa-rudra. written in the wake of It goes over the same ground as Kāvva-prakāša. Mammața's Kāvya-prakāša, but, often makes incursions on grounds not traversed in that great work. For instance, in the 1st prakaraņa, Vidyā-nātha speaks of the classification of the heroes and heroines. In the 2nd prakarana, he deals with the divisions of poems; in the 3rd, of drama and dramaturgy. Like Ekāvalī it sings the praise of Pratāpa-rudra in all the examples throughout the work; and it does more. In the 3rd prakarana it gives a model drama, describing his conquests and his coronation. Many of the Sabdalankaras of Bhoja have been treated of in the 2nd prakarana of this work, among the gunas, and some among the characteristics of Kavya, such as, rīti, vṛtti, sayyā, and pāka. The special feature of the work is that all the examples are the original

composition of the author and they are all in praise of the patron, Pratāpa-rudra. From this fact, the work is generally called Pratāpa-rudra-yašo-bhūṣaṇa or simply Pratāpa-rudrīya, though in Prakaraṇa I, 3, the author seems to have named his work Kāvyālaṅkāra-saṃgraha. In the 3rd or Nāṭaka prakaraṇa, there is a model drama written by the author himself on the coronation of Pratāpa-rudra entitled—Pratāpa-rudra-kalyāṇa, and divided into five acts:—I. Kalyāṇa-svapṇa, II. Vijaya-yātrā-vilāsa, III. Vīra-rudra-vijaya, IV. Tvarita-mahotsava, V. Pratāpa-rudra-rājyābhiṣeka.

The dramatist sets this forth as a model drama and analyses its different parts and explains various technical dramatic terms. In this chapter he follows the Daša-rūpa of Dhanañjaya and rarely ever speaks of Bharata. By the analysis, he has done a great service to scholars,—showing the different constituent parts of a drama as the acting proceeds. We know nothing about the author except the fact that he has composed this work on poetics.

His age is determined by the inscriptions of his patron Pratāpa-rudra, the 7th King of Odangala or Eka-šilā-šaila. These inscriptions range from 1298 to 1317 A.D., but his reign must have lasted several years both ways. Prof. Trivedi in a foot-note to page xxii of his introduction, says on the authority of MM. Gaṇa-pati Sāstrī that Pratāpa-rudra started an era, the initial year of which is 1277 A.D., and in every almanac in southern India the era is still noted. Pratāpa himself was a literary man, and a patron of letters. He was not only a warrior but a conqueror also. His inscriptions are found at Canjevaram, Trichinopoly, and Bezwada. Though the model

drama gives him credit for conquering even Kāsmīra, Nepāla, Khāndesa, Kāmboja, and so on,—nearly the whole of India,—most of these are purely conventional. Bengal was then a powerful kingdom under the eldest son of Gias-ud-din Balban. Ālā-ud-din Khilji was the master of the whole of Hindustan and sending armies for the conquest of the Deccan and southern India. In spite of his bravery and skill in war, Pratāpa-rudra after resisting several attempts of the Muhammadāns on his Kingdom had to succumb and to be carried as a prisoner to Delhi,—though his kingdom lasted for another 250 years.

Prof. K. P. Trivedī's edition of the work with Kumāra-svāmin's complete commentary and another incomplete commentary and with several appendices is a very creditable performance. Prof. Trivedī has done another very great service to scholars and the Alankāra literature of India generally by publishing in one of these appendices the work of Bhāmaha.

Trivedī differs from Nara-siṃha Achariar in thinking that Bhāmaha preceded Daṇḍin. But Vidyā-nātha seems to think otherwise. For, though in his I, 2, he salutes Bhāmaha, in a seemingly chronological list of quotations in page 11,—he mentions Daṇḍin first, Bhāmaha second, Udbhaṭa third, Sāhitya-mīmāṃsā fourth, and Bhoja fifth.

Pratāpa-rudra-yašo-bhūṣaṇa has a commentary by Pratāpa-rudra com. Kumāra-svāmin who is said to be mented upon by Kumāra- the son of the well-known comment-svāmin. ator Malli-nātha. Kumāra quotes

three times his father Malli-nātha's Taralā commentary on the Ekāvalī. He also quotes from various other commentaries of his father. His commentary on Pratāpa-rudrīya is called the Ratnāpaṇa, i.e., the Market of Jewels. He is generally placed at the end of the 14th century, or in the beginning of the 15th. His commentary is very useful as it quotes a large number of passages with references.

Sāhitya-darpaņa by Visva-nātha.

Sāhitya-darpaṇa by Visva-nātha is the most remarkable work on Sanskrit rhetoric. He describes himself as the Sāndhi-vigra-hika or minister of Peace and War of a ring of Origan.

king of Orissa. He also describes himself as the Mahāpātra or Finance minister and as proficient in eighteen languages. But the most interesting epithet, he assumes in the colophons, is Dhvani-prasthāpana-paramācārya, i.e., he led the dhvani theory to its legitimate conclusions. He is an out and out supporter of the dhvani theory. He examines the definition of Kavya of his predecessors and rejects them. He, even, criticises the definition of kāvya by the dhvani-kāra himself and rejects it. His own definition is simple, and very superior. It says, "Vākyam rasātmakam Kāvyam". Where there is no rasa, i.e., no æsthetic enjoyment, there is no Kāvya. Even Mammaṭa could not rise to this height. To him a Kāvya is "Tad adoṣau ṣabdārthau saguṇāvanalaṃkṛtī punaḥ kvāpi". Mammata seems to have been afraid of rejecting the definitions of his predecessors. Dandin defines Kāvya as "Iṣṭartha-vyavacchinnā padāvalī", Bhāmaha, as "Sabdārthau Kāvyam," Vāmana, as "Rītirātmā Kāvyasya," and the Dhvani-kāra, as "Kāvyasya ātmā dhvanih". The old idea of writing works for the discipline of composition, either in poetry or in prose, stuck to the Alankāraāsastra almost to the end. But, Viāva-nātha with a true appreciation of poetry gave Kāvya a definition which is on all fours with poetics. In this definition, he takes no note of rhetoric or discipline of composition.

The 1st pariccheda of Sīhitya-darpaṇa is a bold attempt to show what Poetics proper is; and Viṣva-natha has done it with a spirit of reverence and not of defiance. He speaks of Mammaṭa as his upajīvya or sustainer, though he has not spared to criticise him.

The 2nd pariccheda treats of vākya or sentence as the principal constituent element in a Kāvya, and not sābda and artha, i.e., words and their meaning, as in other rhetorical works. He treats of sābda and artha as subordinate to vākya.

The 3rd pariccheda is taken up with rasa. In this chapter Višva-nātha discards sāttvika Chapter III—taken up bhāvas altogether. They are, accordwith rasa. ing to his opinion, included in the anu-bhāvas. The bi-bhāvas and the anu-bhāvas help in the manifestation (vyakti) of rasa. Is it the same thing as light manifests things in a room? "No," says Visvanātha. "They are there already." The word manifestation here means just as milk is manifested in dadhi by assuming a new form. In the explanation of the two words 'samyogāt' and 'nispatti' in the Bharata-sūtra, Abhinava-gupta summarises four theories: (1) utpatti-vāda, (2) anumiti-vāda, (3) bhukti-vāda, and (4) vyakti-vāda, the last propounded by Abhinava-gupta himself. Visvanātha does not take notice of the other theories, but

accepts the last and explains it. In this pariccheda, he not only explains rasa, but also gives the classification of heroes and heroines as a part of vi-bhāvas. He defines anu-bhāvas including the sāttvika bhāvas and the transitory bhāvas.

Viāva-nātha classifies Kāvya in the 4th pariccheda.

He says that there are two sorts of Kāvyas: (1) in which dhvani prevails, and (2) in which dhvani plays a subordinate part. He altogether discards poems in which there is no dhvani.

In the 5th pariccheda, for the enjoyment of æsthetic delight, Višva-nātha discusses a 4th vṛtti or function of words, viz., Rasanā by which rasa is enjoyed. But Višva-nātha thinks it is not necessary, vyañjanā will do what is required.

In the 6th pariccheda, Visva-nātha classifies kāvya as (1) that to be seen, and (2) that to Chapter VI-Drāya and be heard. That to be seen is drama. Šrāvya. Visva-nātha has a new feature in Different classes of poetry. the classification of dramas. Besides the ten rūpakas of Bharata and Dhanañjaya there are eighteen upa-rūpakas, while the Agni-purāṇa speaks of seventeen of them. The poems to be heard are either in prose or in verse. Poems in verse may again be oneverse, two-verse, three-verse, four-verse, or five-verse poetry. Then comes the Mahā-kāvya, divided into sargas, their number being 8 or more. The word sarga is not used in prākṛt but āsvāsa, skandhaka, and galitaka. Ākhyāna is used in epics by Ŗṣis. When the Mahā-kāvya is written in an Apabhramsa dialect, the sargas are called Kaḍavakas. A Khaṇḍa-kāvya is only a fragment of a kāvya. Bundles of detached šlokas are called Koṣạṣ. The prose is of 4 kinds: (1) free, (2) smelling versification, (3) having rise and fall, and (4) powdered. Examples: (1) where there is no samāsa, (2) with fragments of verses, (3) with long samāsas, and (4) with short samāsas. Prose poems are classified as ākhyāyikās and kathās; and mixed poems are called Campū. Virud. and Kararahlada.

poems are classified as aktiyayıkas and katnas; and mixed poems are called Campū, Virud, and Karambhaka where there is more dialects than one. Višva-nātha himself had a work named Prašasti-ratnāvalī in which there were 16 dialects. (VI 531.)

The 7th pariccheda deals with defects (doṣa) of (l) words, of (2) constituent parts of words, of (3) sentences, of (4) meanings, and of (5) rasa. At the end of the pariccheda Visva-nātha speaks of the instances in which a doṣa may turn into a guṇa. In this section he treats of the poetic licenses.

The gunas are enumerated in the 8th pariccheda.

They are three in number, viz., sweetness, spiritedness, and perspicuity.

The ten gunas of other rhetoricians are included in these three. The writer does not acknowledge the excellences of meaning.

In the 9th pariccheda, Višva-nātha treats of rīti, or the method of putting words together. They are according to him four: (1) Vaidarbhī, (2) Gaudī, (3) Pāñcālī, and (4) Lāṭikā. Previous rhetoricians never laid down any principle by which to distinguish between figures of speech pertaining to words and those pertaining to meaning. But Višva-nātha lays

down that where the figure remains unchanged when the words are changed, the figure pertains to the meaning of words; and where it cannot stand the change, it pertains to the words themselves.

It is curious that even a bold thinker like Višva-nātha

has included the pictorial verses or

poems among figures of speech. But
he rejects Prahelikās and duṣkaras.

At the end of the work Višva-nātha says that his father's name was Candra-šekhara. His father, he has described in another place, as sāndhi-vigrahika, and as mahāpātra. He was regarded as proficient in 14 languages and a Maha-kavīšvara.

Fifth in ascension from him was Nārāyaṇa. He was a connoisseur of poetry and regarded as an authority by connoisseurs. He was a bolder thinker than Visva-nātha. He said that strikingness is the essence of rasa, and, therefore, adbhuta is the only rasa.

The time of Viāva-nātha is very difficult to find out.

Date of Viāva-nāthā.

In a verse written by his father Candra-šekhara, the author praises one Bhānu-deva of Orissa whose queen was Umā (cf. Umā-nāmnī mahā-devī tad-vallabha Bhānu-deva-nṛpati—etc., vṛtti on II. 26). We have got the names of queens of the kings of Orissa down to Nara-siṃha-deva IV in 1385, but there we find no queen of that name. That, however, is no reason to think that she did not exist. The Oriyā kings often had many wives. The poet Candra-šekhara may not have named the queen who

had been the mother of the next king as do the inscriptions published in J.A.S.B., 1895-96.

Visva-nātha's date, I think, should be fixed at the beginning of the 14th century for the following among other reasons:—

- (1) He speaks of Ālā-ud-din Khilji in a way which none but a contemporary can do. A treaty with Ālā-ud-din means ruin and a war means extinction. There can, therefore, be no war or no treaty with him. So Višva-natha says in his vṛtti that cession of territory or gift of money is the only means of dealing with him.
- (2) There is a MS. of the Sahitya-darpaṇa in Kāṣmīra, mentioned in Stein's catalogue, said to have been copied in Saṃ 1440=1384 A.D. That requires that the work should be written by the beginning of the 14th century.
- (3) His father Candra-sekhara speaks of King Bhānu-deva whose queen was Umā. As there is no queen of that name given in the inscriptions, we cannot assume that King Bhānu-deva had no queen of that name; for the Oriyā kings generally married many wives.
- (4) In the beginning of the 15th century, Mallinātha's son, Kumāra-svāmin quotes Sāhityadarpaṇa twice in his commentary on the Pratāpa-rudra-yašo-bhūṣaṇa, pp. 245 and 248, B.S.S.
- (5) His father Candra-šekhara in praising Bhānudeva, may have written that verse in that

king's time, i.e., 1261–1278 A.D. In that case, Višva-nātha would come either in the reign of Nara-siṃha II or Bhānu-deva II. He thus becomes a contemporary of Ālā-ud-din Khilji and there remains no difficulty of his work being copied in 1384 A.D.

(6) In his commentary on the Kāvya-prakāša, in which Sāhitya-darpaṇa is quoted, Višva-nātha refers to a Nara-siṃha-vijaya-kāvya by himself (S. K. De, Vol. I, p. 237). His father speaks of Bhānu-deva and his queen. So Višva-nātha's Nara-siṃha must be Bhānu's son who is said to be Kavi-priya in the inscriptions,—the second king of that name.

There is a Candi-dasa who is credited with mooting a new idea of Khanda-rasa and Candī-dāsa. is described by Visva-natha as the younger brother of his grand-father at the end of the 7th pariccheda of Sāhitya-darpaņa. Some say that this is the Candī-dāsa, the lyric poet of Bengal, which is absurd; some again say that he is the commentator of Kāvyaand his commentary is called the Dipika. prakāša This may or may not be, for there is a Candi dasa, a Mukherji, who in the 15th century wrote a commentary on Kāvyaprakāša. He was the head of a Pundit family, eleven generations of which are recorded in the Grammar Section of this catalogue dealing with the grammatical school of Samksipta-sāra. He was represented at a great assembly of the Brahmins of his denomination near Kalna in 1482 A.D. where he was included in the endogamous group called the Vanga-mela.

In the Sāhitya-darpaṇa we find, a Dharma-datta quoting with admiration a dictum of Nārāyaṇa, the great-great-grand-father of Višva-nātha on adbhuta rasa. Dr. De says that Dharma-datta was vanquished by Nārāyaṇa in the court of Narasiṃha-deva II (?). It is strange, however, that Dharma-datta should turn into a great admirer of his opponent.

Of the four commentators of the Sāhitya-darpaṇa the most popular is Rāma-caraṇa Tarka-vāgīša,—commentator of Viēva-nāthā.

Tarka-vāgīša, who wrote in the year 1701 A.D. He was a Chatterji and his home was at Rāya-bāṭī, thānā Rāyanā, in the Burdwan district. Sixth from his brother, Kālī-caraṇa, was Prema-cad Tarka-vāgīša, the well-known professor of rhetoric in the Sanskrit College, Calcutta.

Rasārņava by Prakāša-Varsa.

Prakāša-varṣa's Rasārṇava has been recently published in The Indian Historical Quarterly as a Supplement. The editor V. Venkata-rama Sarmā thinks, Intro. page X, "it is possible to say that Bhāmaha and Daṇdin are dependent on Prakāša-varṣa and hence Prakāša-varṣa must have flourished before Bhāmaha and Daṇdin and after Bāṇa Bhaṭṭa, i.e., between 650 A.D. and 750 A.D." Sarmā has taken pains to show that many of the ideas of these two authors are similar to those of Prakāša-varṣa. But that does not show dependence nor posteriority in time. The sābdālankaras of Bhoja seem to have been exploited by Prakāša-varṣa in his work. Dr. De says that Prakāša is later than Bhoja. He thinks that "this work (Rasārṇava) also shows influence of Bhoja (Ṣṛṅgāra-prakāṣa). It is a recent composition."

Bulletin of the school of Oriental Studies, Vol. IV, Part II, p. 283.

Sarmā is right in thinking that Prakāša is later than Bāṇa-Bhaṭṭa because Prakāša directly mentions Bana (III. 87). But he is not right in thinking that he is earlier than Bhāmaha. He quotes directly from Mahābhāmaha, i.e., a larger recension of Bhāmaha. as Manu, Vrddha-manu and Vrhan-manu are different recensions of Manu, so are Bhāmaha and Mahābhamaha different recensions of Bhamaha's work. If Prakāša quotes from Mahā-bhāmaha he quotes a later work than Bhāmaha's original work and so he must be much later than Bhāmah than if he had simply quoted Bhāmaha. Is Sarmā justified in inferring the existence of two Bhāmahas from the facts detailed by him? As regards the priority of Dandin to Bhāmaha I have already said my say in the earlier part of this preface. I think with Dr. De that Prakāša is a later writer.

DEVENDRA OR DEVESVARA.

Kavi-kalpa-latā by Devešvara, son of Vāgbhaṭa, minister to a king of Mālava, is a work on the training of poets. The work is a latā or creeper and it has four bunches of flowers, (stavakas),—containing four, five, six and seven flowers respectively. (See our Catal. Nos. 4794—4798A.)

- (1) Sabda, (2) Sleşa, (3) Kathā, (4) Artha.
- (a) Practice of versi- (a) Description of (a) The Attention of (a) The subject fication. things. Kings. matter.
- (b) Ordinary words. (b) Colouring. (b) Hymn to the Gan- (b) Strikingness.
- (c) Arrangements of (c) Miscellaneous. ga. (c) Diagrams. letters. (d) Numbering. (c) Name of God. (d) Simile.

(1) Sabda,

(2) Slesa,

(3) Kathā,

of

(4) Artha.
(e) Metaphor.

(d) Alliteration. (e) Usage.

(d) Conversation with Brahmins.

(f) Solution of riddles.

(e) Description tanks, etc.

(g) Riddles.

(f) Defiance to the opponents.

This is not a subject proper to rhetoric or poetics; but the Sanskrit rhetoricians from very ancient times include this Kavi-sikṣā, into their sāstra, and later, it has become a branch of the sāstra with several ramifications.

Dr. De says that Devešvara has pilfered and plagiarised from the works of Amara-candra
and Ari-simha. Their joint work is
named Kāvya-kalpa-latā or Kavitārahasya. Ari-simha's father wrote a poem in honour
of Vāstu-pāla about the year 1242.

Dr. De thinks that Devešvara was a contemporary of Hāmvīra Cauhāna, prince of Rintambore from whose hands Ālā-ud-din wrested that impregnable fort at the end of the 13th century A.D.,—because in a riddle Devešvara praises Hāmvīra-mahī-mahendra. I have shown before, the futility of identifying every Hāmvīra with the Hāmvīra of Rintambore, for Hāmvīra in Sanskrit in those days meant a Muhammadan chief.

Devesvara described himself as son of Vāgbhaṭa, a minister of Mālavendra, and we know from history that Mālava was annexed to Gujarāṭa in the middle of the 13th century, and Gujarāṭa was annexed to the empire of Alā-ud-din in the very beginning of the 14th century. Where could a Māla-

vendra be at that period? I would therefore propose that Devesvara was the son of Vāgbhaṭa, minister to a King of Mālava belonging to the Khilji dynasty at the end of the 14th century. These Khilji kings used to employ Hindus as ministers. I have shown in the Grammar portion of this preface that Puñja-rāja, the grammarian, was employed as a minister by one of the Khilji kings of Mālava, named Gias-ud-din Khilji. He is not Gias-ud-din Tughlak as I have said in Catal. No. 4439.

APPAYA DĪKSITA.

dealt with in connection with Jayadeva's Candrāloka. He wrote many other works; one of which, Citra-mīmāṃsā was for a long time regarded as anonymous. It has now been settled that it is by him. It is a work most likely left incomplete by the author. It has no claim to originality. The author admits two classes of Kāvyas,—dhvani and guṇī-bhūta-vyaṅga, and rejects the third, viz., Citra of Kāvya-prakāṣa. As in Kuvalayānanda, in this, too, alaṅkāras are more fully dealt with. (Catal. Nos. 4874–4877.) It has a commentary by Bāla-kṛṣṇa Pāya-guṇḍe (4878).

Another work by the same author is Lakṣya-lakṣaṇa-saṃgraha. It is a short work dealing with lakṣaṇā. The contents have been mostly taken from Candrāloka; a few new slokas have been composed. The object of the work is to help young beginners in understanding rightly the Alaṅkāra sastra. (Our Catal. No. 4888.)

Our Catalogue has another work by the same author.

The work is called Vṛtti-vārtika and is an argumentative work on the three-

fold imports of words, abhidhā, lakṣaṇā and vyañjanā,—as accepted in Kāvya-saraṇi and by rhetoricians. But there are points in which the ancients are not clear, and here our author wants to make them clear. Our Nos. 4897 and 4898 both contain two chapters only, but Aufrecht speaks of a third chapter on vyakti.

In all these works there is very little of originality.

But their clear exposition and lucidity in expression made them very popular and also evoked a good deal of hostile criticism. Jagan-nātha Paṇḍita-rāja condemns the author as a slavish imitator of Rucaka and Jaya-deva. Jagan-nātha himself wrote a work named Citra-mīmāṃsā-khaṇ-ḍana. The Kuvalayānanda had also many hostile criticisms.

Bhīma-sena wrote a work named Kuvalayānanda-khaṇḍanaṃ or Alaṅkāra-sāra-sthiti, (Catal. No. 4895), in which he finds fault with some of the new alaṅkāras invented by Appaya and some old alaṅkāras as explained by him. Bhīma-sena flourished in Jodhpur during the reign of Ajita-siṃha, the son of Yašovanta-siṃha who died in Kabul about the year 1680 A.D. Bhīma-sena in his commentary on Kāvya-prakāša also had his flings at Appaya Dīkṣita.

Our Catal. No. 4896 says that some paṇḍitas misled by their respect for Kuvalayānanda do not see things properly though there is the Kāvya-prakāša to guide them in the proper way. Therefore, a criticism of that work has become necessary, and the number of alaṅkāras should be put down at 61. At the end, the work says that the

number 61 has been accepted by Deva-nātha Tarka-pañcānana, Mahā-mahopādhyāya Govinda and Jaya-rama Nyāya-pañcānana. Rājendra-lāla in his L. 1447 calls this work Eka-ṣaṣṭhyalaṅkāra-prakāša. In this Catalogue it is registered as Kuvalayananda-khaṇḍana.

These hostile criticisms had their retort. Nila-kaṇṭha, a relative of Appaya, attempted a defence of his works and wrote Citramīmāṃsā-doṣa-dhikkāra. Appaya, however, was very fortunate in his commentators. Men like Nāgoji Bhaṭṭa, Vaidya-nātha Tat-sat, Āṣā-dhara and Gaṅgā-dhara Bājapeyin were commentators of Kuva-layānanda; and Dharānanda of Bharata-pūra commented upon the Citra-mīmāṃsā.

According to Mahā-linga Sāstrī, Appaya flourished between the years 1520–1539 A.D. (See Mahā-linga Sāstrī's article, "More about the age and life of Srīmad Appaya Dīkṣita", J.O.R., vol. III, part I.)

ALANKĀRAS BY THE CAITANYA SECT.

The Caitanya sect in Bengal cultivated the alankāra šāstra in many of its phases. Rūpa Gosvāmin.

Gosvāmin wrote Nāṭaka-candrikā, a work on dramaturgy (4934A), and Ujjvala-nīla-maṇi (4904A), a work on rasa which again has a commentary by his nephew, Jīva Gosvāmin.

But the great work embracing all the topics of alankāra was written by Paramā-nanda Sena (better known by his title Kavi-karņa-pūra), the son of Sivā-

nanda Sena of Kāñcrā-pārā 30 miles north of Calcutta, in the middle of the 16th century. Loka-nātha Cakra-vartin, wrote a commentary on this work. All the illustrations are the original composition of the author and they are all in praise of Kṛṣṇa. The name of the work is Alaṅkāra-kaustūbha. The word kaustūbha means a gem hanging from the neck; so the chapters are called kiraṇas or rays. The work is our No. 4870 and the commentary 4871 by Loka-nātha Cakravartin. Kavi-karṇa-pūra goes over many of the topics of Kāvya-prakāša and has a chapter on rīti.

Kavi-karṇa-pūra was a voluminous writer. He has written dramas, epic poems and he traced the associates of Caitanya through many incarnations of Viṣṇu in his Gaura-gaṇoddeṣa, i.e., Traces of the associates of Gaura.

There is a commentary named °Dīdhiti-candrikā by

Vṛndā-vana-candra Tarkālaṅkāra

Cakravartin, son of Rādhā-caraṇa

Kavīndra Cakravartin (I.O. 1195) who bows at the feet
of Kavi-karṇa-pūra.

Another work named Alańkāra-kaustūbha by Višve
švara, son of Lakṣmī-dhara Sūrī, is a
modern work professing to give many
phases of alaṅkāras. It treats of
only arthālaṅkāra from a variety of works. It has an
abstract entitled Alaṅkāra-muktāvalī for the use of
beginners (Mad. 12792).

In his Nāṭaka-candrikā, Rūpa Gosvāmin accepts the idea of Bharata and Singa-bhūpati and rejects those of Visva-nātha Kavi-rāja as opposed to Bharata. This sect

staged many dramas and so they required a work on dramaturgy of some sort; and Rūpa gave them his Nāṭaka-candrikā. But he was a good scholar and followed Bharata though he arranged his book according to his own idea.

There is another work entitled Alankāra-kaustūbha

by Kalyāṇa Subrahmaṇya Sūri which

defines the alankāras given in the

Candrāloka and illustrates them by

examples of his own composition.

There is another work of the same name (Mad. 12785)

Alankāra-kaustūbha.
(Mad. 12785)

by Venkaṭācārya of Tirumala-bukka-paṭṭana. It says that the figures of speech, both pertaining to words and to their meanings together make the number 108. The writer belonged to the Šrī-šaila family. Šrī-nivāsa gave him the title of Tarkālankāra-vāgīšvara, and encouraged him in writing this work.

Alankāra-šekhara by Kešava Mišra is the first work mentioned in the present Catalogue. The author was an expert in Nyāya and Vedānta. He wrote seven works on alankāra but these were a hard nut to crack to those who did not know much of Hindu philosophy and, therefore, he was induced to write a work in easy and flowing language and that is Alamkāra-šekhara.

The author's patron was Māṇikya-candra who was an expert in kāvya and alaṃkāra. In order to advance the knowledge of the first principles of alaṅkāra he asked Keṣava Miṣra to write this book. Māṇikya-candra's father was Dharma-candra and grandfather Rāma-candra.

This Rāma-candra, in a terrible war, between a great and impetuous Sultan of Delhi and the rising king of Kabul, displayed feats of valour and killed millions of Shortly after, finding the earth polluted with putrid human bodies, and finding his enemies, by falling in war, gone to heaven, went himself there in order to conquer The war mentioned here is that between them once more. Ibrahim Lodi and Babar in 1526 A.D. and the death of Rāma-candra took place in 1528 A.D. The country in which Rāma-candra reigned is not given in this work, but it is known from the fifth Volume of Cunningham's Archæological Survey Report, Page 152, that he reigned at Jālandhara. His son Dharma-candra reigned there from 1528 to 1562 and came in contact with Akbar, who took the old rājā in his favour. Māṇikya-candra began to reign in 1563 and continued till 1571. This Māṇikyacandra was the patron of Kesava Misra.

Kešava Mišra based his work on the sūtras of one whom he calls Bhagavān Sauddhodani. Perhaps he wants to say that these sūtras were by Lord Buddha himself. The sūtras are not written in sūtra but in kārikā form. There are altogether 108 kārikās. The work is called Alaṃkāra-šekhara or the Crown of Rhetoric. The crown has eight gems or ratnas:—

उपन्नमो दोषगुणाः चलङ्कारोऽय वर्णकः। सम्प्रदायः कवेक्तस्य सामर्थ्यं चय विश्वमः॥

from which issued twenty-three rays or marīcis, viz.,

चत्वारस्तु खलङ्कारे सम्प्रदाये मरीचयः। सामर्थो दौ परस्मिन् तु पञ्चनेषु स्त्रयस्त्रयः॥

This gives twenty-three maricis in all. But the Kāvya-mālā edition records only twenty-two marīcis, because it omits to record the number 13 at the end of the

marīcis of the fourth Alamkāra-ratna, and so its number falls short by one.

The date and place of Alamkāra-šekhara being known, it is needless to examine the work to find the chronology. But the date and place of the kārikās, being unknown, require careful examination. They do not appear to be very old because they speak of three rītis, Gaudī, Vaidarbhī and Māgadhī, three vṛttis, abhidhā, lakṣanā and vyañjanā. The rītis have their origin in Daṇdin's work and the three vṛttis in the kārikās of the Dhvani-kāra, say, by the middle of the 9th century A.D. So, this Sauddhodani or Bhagavān Sauddhodani cannot be Lord Buddha, but a late writer who cannot be placed earlier than the 11th century A.D. The definition given of Kāvya is

"काव्यं रसादिमद्वाक्यं अतं सुखिवग्रेषक्तत्"

which is a very late definition.

Kešava-Mišra often refers to one Šrī-pāda, perhaps, his own Guru. But the quotations are not from Šauddhodani's kārikās.

One new feature of this work is the direction given to poets in the matter of describing the charm of females and the valour of males. In later rhetorical works these topics are given under the head of Kavi-sikṣā. Though Sauddhodani defines Kāvya as "Rasādimad vākyaṃ"—it is curious that he deals of rasas at the end of his work.

RASA-GANGĀDHARA BY JAGAN-NĀTHA.

The last great work on rhetoric and literary criticism is Rasa-gangādhara by Jagannātha's Pedigree. cism is Rasa-gangādhara by Jagannātha Paṇḍita-rāja, the Sanskrit tutor of Dārā Sheiko, the eldest son of Emperor Shāh-jehān of

Delhi. The family of the author hailed from the Andhra country and he may be regarded as the literary successor of Vidyā-nātha and Singa Bhūpāla. Jagan-nātha was the son of Peru Bhaṭṭa and Lakṣmī. Peru Bhaṭṭa received his education in Vedānta from Jñānendra Bhikṣu, in Nyāya and Vaišeṣika from Mahendra, in Mīmāṃsā from Khanda-deva at Benares, and in Sanskrit grammar from Seşa Vîresvara, son of Seşa Nr-simha who was the author of Prakriyā-prakāša. Jagan-nātha was himself a very learned man. He wrote books in many branches of Sanskrit literature, notably in kāvya and alamkāra. Samrāṭ-siddhānta is a comprehensive work on Astronomy. In Sanskrit poems, he praised Dārā Sheiko, Asaf Khān and Prāṇa-rāya of Kāma-rūpa. His works on grammar have been already spoken of.

His work on alamkāra is entitled Rasa-Gangā-dhara. Rasa is compared to the Ganga and Rasa-gangādhara. the work to Mahā-deva who holds the Gangā on his head or heads. Mahā-deva is said to have had four heads. His phallic emblem at Pasu-patinātha has four faces. In Nepāla, the majority of phallic emblems have four faces. The Saiva priests of Pasu-pati hail from the Andhra country; where the four-faced emblem of Siva is worshipped. All these faces are directed to the cardinal points-North, East, South and West, and from these mouths flowed the tantras belonging to the Uttarāmnāya, Pūrvāmnāya, Dakṣiṇāmnāya and Pascimāmnāya. The fifth face of Mahā-deva is said to have been snatched away by him from Brahmā and put on the top of his heads. From this mouth flowed the Urdhvāmnāya. The modern tāntrikas of Nepāla speak of another face below his chins, from which flowed the Adha-āmnāva, i.e., the Buddhist tantras.

Jagan-nātha seems to have been a supporter of the tradition of the four faces of Siva. He divides the Alaṃkāra-sāstra in four 'ānanas' or faces; they are: (I) Uttamottama, (2) Uttama, (3) Madhyama and (4) Adhama. (Kāvya-mālā Edition, p. 5.) As regards the fifth he says, "yadyapi yatrārtha-camatkṛti-sāmānya-sūnyā sābda-camatkṛtis-tat-pañeamam-adhamādhamam api kāvya-vidhāsu gaṇayitum ucitam" (ibid., p. 20) and "vastutaḥ kāvyatvābhāvena mahā-kavibhiḥ prācīna-paramparām anurundhānais tatra tatra kāvyeṣu nivaddham api nāsmābhir gaṇitam" (ibid., p. 20).

So Jagan-nātha did not believe in a fifth face of Gaṅgā-dhara and did not write a fifth chapter on adhamādhama kāvya.

The MSS. of Rasa-gangā-dhara and of its commentary all end somewhere in the second 'ānana' of his work. The inference, therefore, is that he was not able to finish his work. Perhaps the fall of Dārā Sheiko and his followers ended the literary activity of our great author.

be an echo of Daṇḍin who defines it as "Iṣṭārtha-vyavacchinā padāvalī." Jagan-nātha sabdaḥ kāvyam." He discards all other definitions, e.g., "āabdārthau kāvyam," "vākyaṃ rasātmakaṃ kāvyam," etc., and he comes to the pithy conclusion—"kāvya-jīvitaṃ camat-kāritvaṃ cāvaṣiṣṭameva." Jagan-nātha has one peculiarity. The examples he gives are all his own composition. Jagan-nātha is very hard on his own countryman Appaya Dīkṣita, whose Citra-mīmāṃsā he subjects to scathing criticism. Even in

this work on rhetoric he missed no chance of abusing and criticising Bhaṭṭoji Dīkṣita.

There is a commentary to the Rasa-gangādhara by Nāgeša Bhaṭṭa (I.O. Catal. 1204).

Nanja-rāja-yašo-bhūṣaṇa by Nr-simha.

Nañja-rāja was the Chief minister of Kṛṣṇa-rāja, King of Mahī-sūra (Mysore) in the Nañja-rāja-yašomiddle of the 18th century, who bhūsana. usurped all the powers of the King and was the de facto ruler in his name. Nañja-raja was the patron of Hydar Ali, who reduced him to the same condition as he did his king. Nañja-rāja was however, a patron of letters, and Nr. Nr-simha, the author. simha kavi, son of Siva-rāma, and Disciple of Yogānanda Yati, wrote a work on alankāra every illustration of which is in praise of Nañja-raja, his patron. It is written in imitation of the Prataparudra-yašo-bhūṣaṇa by Vidyā-nātha. As Vidyā-nātha wrote a model drama entitled Pratāpa-rudra-kalyāna four acts, to illustrate in principles and technical terms of Written in the wake of Pratapa-rudra-yasodramaturgy, and threw it into the bhūsana main work, so has Nṛ-siṃha written a new drama entitled Candra-kalā-kalyāṇa and has thrown it into the main work for the same purpose. The author Nr-simha wrote many dramas, and obtained the epithet Nava-Kali-dāsa. One of the epithets of Nañja-rāja was Nava-Bhoja-rāja. (See Prastāvanā to the new drama.) Nañja seems to have Nañja's works. written a drama in Sanskrit entitled Sangita-Gangā-dhara, and two poems in Kanarese entitled Hālāsva-carita and Siva-bhakta-vilāsa. At the

end of the work we hear of another poet Ālūra Tirūmala who had the epithet of Nava-Bhava-bhūti. He was a friend of Nṛ-siṃha and perhaps was an ornament of the court of Nañja-rāja. Nṛ-siṃha was the founder of a society of literary men and poets who were bold enough to write long pieces every day without assistance. His father was regarded as an incarnation of Siva.

The model drama in Pratāpa-rudra-yašo-bhūṣaṇa had a meaning. The reigning queen saw in a dream the coronation of her daughter's son. She sent the young prince on a conquering tour. He came back victorious and was crowned, and Pratāpa-rudra was a powerful king who extended his dominion all round. The drama was suited to the occasion.

But the suitability of the Candra-kalā-kalyāṇa is of a doubtful nature. Nanja-raja went to a The story of the model hunting expedition, saw a girl coming drama. to worship in a temple, fell in love with her, luck brought them together but other circumstances intervened and they separated. Nañja-rāja was disconsolate and came back to his capital where he was greeted with the good news of the conquest of Kerala and of the discovery of a hoarded treasure and also of the capture of a foreign ship loaded with treasure at the mouth of the But the most welcome news that greeted him was an invitation from Ratnā-kara, King of Kuntala, to the svayambara of his daughter who accepted Nañja-rāja as her husband and she turned to be the lady of the forest temple. At every turn of the drama, the author of the rhetorical work intervenes and explains the steps by which the plot develops. This way of treatment, though it interferes with the enjoyment of the drama—is very useful to students of dramaturgy. The work has nothing original in it. But it surveys the whole range of the alankāra sāstra, and gives summaries of rhetoric, poetics, dramaturgy and literary criticism. The treatment is brief but very lucid. The definition of Kāvya is very peculiar. It says that words and their meanings constitute Kāvya. But these words and their meanings should be joined together according to the convention of poets. This definition brings the function of words and the functions of their meanings into prominence and so come the three functions—abhidhā, lakṣaṇā and vyañjanā, i.e., the direct and indirect functions and the reverberation. The vṛttis, rītis, ṣāyyā and pāka come along with the treatment of words and their meanings.

The 3rd chapter treats of dhvani or reverberation and goes over the same ground as the 4th and 5th chapters of Kāvya-prakāša.

Rasas and bhāvas have a separate treatment in the 4th vilāsa or chapter of this work.

The 5th chapter speaks of gunas and dosas, the 6th of dramas, and the 7th of the alankāras.

The work is in the process of publication in the Gaekwad Oriental Series; but I have got the advance forms by courtesy of the General Editor.

OTHER WORKS ON ALANKĀRA NOTICED IN OUR CATALOGUE.

Rucaka besides his Alaṅkāra-sarvasva wrote another work called Sahṛdaya-līlā (our Nos. 4853 and 4854). This work was

hitherto undescribed. Four elements constitute the superiority of men and women, viz., (1) the handsomeness of the person, (2) ornaments, (3) life and, (4) surroundings; and there are four chapters in this work, called Ullekhas, treating of these four elements. Those who know the elements are called nāgarikas or fashionable people.

Alaṅkāra-ratnākara by Sobhā-kara-mitra is a work on rhetoric (Our No. 4855). Sobhā-kara was the son of Bhaṭṭa-trayīsīvara. Bühler thinks that it is a work later than Vimarsiṇi,—Jayaratha's commentary on Alaṅkāra-sarvasva. It has sūtras on figures of speech numbering 107. Yaṣ̄askara wrote the Devī-stotra for illustrating each of the sūtras of S̄obhā-kara; and Ratna-kaṇṭha in the middle of the 17th century explained how a verse of the hymn explained a sūtra. The work containing the sūtras, the stuti verses and the udāharaṇa-samanvayas is called the "Alaṅkāra-ratnākarodāharaṇa-sannibaddhadevi-stotram." (Our No. 4856.)

Our Catal. No. 4857 entitled Candra-kārikā is a very interesting work; because the Candra-kārikā. author was a Buddhist named Ratnašrī-jñāna who hailed from Ceylon. The MS. has been found in Nepāl. The author begins his work with an invocation to Sambuddha. He says that the meaning of a word may be either jāti or kriyā or dravya or guņa or The author wrote the work at the earnest request nāma. If there is any merit in writing the of Deva-datta. book, let the whole world become Buddhas by that merit. He thinks that the knowledge of sabda and artha leads to the attainment of true knowledge, whether you desire terrestrial or celestial bliss.

Varṇa-ratnākara by Jyotirīsvara Kavi-sekhara who lived in the reign of Hari-siṃha of Mithilā at the beginning of the 14th century, is also a remarkable book. It gives directions to the poets how persons and things are to be described. It is not in Sanskrit; it is in old Maithilī which can scarcely be distinguished from old Bengali both in language and in script. As the work is a ratnākara or ocean, it is divided into kallolas or waves. The author is credited with writing many works—one of which is Dhūrta-samāgama, written for the purpose of giving a grand ovation to Hari-siṃha for his victory over the Muhammadans. Another of his works is Pañca-sāyaka, a work on erotics.

Varṇa-ratnākara gives direction to the poets how a city is to be described, how a heroine is to be described, how a season is to be described, how a cremation ground is to be described, and so on. It gives the names of the traditional 84 wizards and an exhaustive enumeration of lower castes. (Our Catal. No. 4857A.)

Kāma-samūha is by Ananta who was the son of Tri-maṇḍana belonging to the Bhā-Kāma-samūha. malla family. (Our Catal. No. 4859A.) The object of the work is the same as that of the previous one, viz., to give directions to poets how to describe the beauty of a woman in a poem. It describes situations in love, the youth of a lady, her hair, her eyes, her breasts and so on. The author says that he has churned the ocean of Kāma-sāstra to get this nectar of enjoyment. It was composed in the Samvat year 1514=1457 A.D. mandana was a practising physician. He is called a Bhisan-mukuṭālankārahāra and Vaidya-vara. The date is here given as stated in the MS.—"Samvat pañcadase prāpte candra-veda-pravatsare."

Ananta describes himself as Nāgarābhyantara (in I.O. 1242), *i.e.*, he was a Nāgara Brāhmaṇa belonging to Nagara or Āṇanda-pura in Gujarāṭa, the Brāhmaṇas of which are divided as ābhyantara and vāhya, *i.e.*, inner and outer.

Cirañjīva was the descendant of one of the five Brahmins brought to Bengal by Ādi-ṣūra.
He is well-known to the paṇḍitas of
Bengal as the writer of Vidvan-moda-taraṅgiṇī. He also
wrote a work on rhetoric named Kāvya-vilāsa, described in
our Nos. 4901 and 4902.

Cirañjīva belonged to the Kāšyapa gotra. His father could pay attention to hundred things at one and the same time. His name was Raghu-deva and for such concentration of mind he was called Šatāvadhāna. The author takes the definition of rasa from old writers, but the illustrations are his own. As the work is called Vilāsa, it has many bhangīs.

Alaṅkāra-mañjarī, a short treatise on rhetoric, designed for those who have not much time to spend at it, is by Nirmala Bhaṭṭa, son of Vallabha Bhaṭṭa of Benares (Nos. 4903–4904). The work runs through 4 leaves and has 41 verses. It treats of alaṅkāras only—specially arthālaṅkāras.

Alankāra-saṃgraha (4905), Kāvya-candrikā by Rāma-candra Nyāya-vāgīša (4906–4909), Kāvya-kaumudī (4910–4911), Anyokti-muktāvalī by Soma-nātha (4912), Bandha-kaumudi by Gopī-nātha (4915) are short modern works on rhetoric which have been described in the Catalogue.

Ratnešvara wrote Kavi-saraņi-dīpikā. He was a quick versifier. He gives the names of five of his ancestors. He was pained to find well-dressed good men sitting dumb in assemblies. So he wanted to give them some instructions that they might be able to take part in the assemblies. His Dīpikā or Lamp has five Udyotas or Rays:

(1) Conjugational and Declensional, (2) Syntax, (3) Versification, (4) Gender, and (5) Poetry.

The author of Sāhitya-ratnākara is Dharma-saṃ.

khyāvat. As a ratnākara or ocean,
it has many taraṅgas or waves. All
the illustrative verses are in praise of Rāma. It is
complete in ten taraṅgas, the last of which deals with rasa.
The work generally follows the wake of Kāvya-prakāša
though the arrangement is quite different.

The father of the author was Parvateša, proficient in all the six philosophies of the Hindus, and his mother was Yellamāmbā. The author himself was proficient in all the fourteen šāstras. He wrote Kṛṣṇa-stuti, Ravi-šataka and several dramas, he also wrote on Kāvyas and alaṅkāras.

For a fuller description of the work see the Triennial Catalogue of MSS., Vol. I, Part I-A, R. No. 306.

OTHER WORKS ON ALANKĀRA NOTICED IN OTHER CATALOGUES OF MSS.

Sāhitya-kautūhala, a versified manual of poetic composition by Yasasvin Kavi, son of Gopāla and Kāsī, with a commentary by the author himself. The first chapter is devoted to the direction for the composition of enigmas and other artificial poetry, e.g., padma-bandha, cakra-bandha, sarvatobhadra-maṇḍala, etc.

Kāvya-candrikā by Kavi-candra Datta, son of Kavi-karņa-pūra and Kaušalyā, is an elementary work on rhetoric in 16 chapters. This Kavi-karņa-pūra is a different person from the Vaiṣṇava writer of that name; because he is described to belong to Dīrghāṅga-grāma, a village usually inhabited by Brahmins of Western Bengal, while the Vaiṣṇava writer was a Vaidya by caste.

The striking feature of this work is that the author frequently quotes verses composed by himself, his own grammar and his own dhātu-pāṭha. He is said to have written four poems.

Another work of the same name is I.O. 1194 by Nyāya-vāgīša, son of Vidyā-nidhi. It treats of rhetoric only, i.e., doṣa, guṇa, and alaṅkāra, for the benefit of young learners.

The moonlight dispels the darkness of hostile criticism of bad men. So the Alankāra-candrodaya. (I.O. 1198.)

Tarka-vāgīša, son of Višvešvara and grandson of Lakṣmaṇa. They belonged to a family of ministers of Kāsī-purī named Nāga-cchatra-dhara family. It is an elementary work on alankāra in six chapters treating the subjects of rhetoric and poetics.

Nāṭya-darpaṇa is by Sundara Mišra professing the Sāma-veda. It was composed in 1613
A.D. The author often refers to his drama named Abhirāma-maṇi, composed in 1599. At the end he says: the minor class of dramas—15 in number—may be studied from other works. What these other works are, we do not know. He himself treats of two classes of minor dramas, the Toṭaka and the Saṭṭaka.

Alaṅkāra-saṃgraha by Amṛtānanda Yogin was written at the instance of King Manva-saṃgraha. (Mad. 12794.)

Alaṅkāra-saṃgraha. (Mad. 12794.)

who was a devotee to Siva. The king asked the author to give in one treatise rhetoric, poetics, dramaturgy and literary criticism, i.e., all the different branches of learning included in the Alaṅkāra-sāstra.

There is another work of the same name (Mad. 12795) which enumerates only alankāras.

(Mad. 12795.)

The author's name is not given in the catalogue.

Alankāra-sarvasva has a commentary entitled—°SañAlankāra-sañjīvanī.

(Mad. 12799.)

Wrote a commentary on the Kāvyaprakāša also.

There is another Alankāra-sarvasva on poetics and rhetoric. The author's name is not known but we understand that the work was written in praise of a king

named Gopāla.

Kavi-samaya-kallola (Mad. 12808), and Kṛṣṇa-rāja-yašo-dindima.

Kavi-samaya-kallola is written by Anantācārya, son of Singarācārya. This is a very modern work as it quotes from Nañjarāja-yašo-bhūṣana. The author wrote another work entitled Kṛṣṇa-rāja-yašo dindima from which he quotes in this

work. The 'Dindima is a work on alankāra, the illustrations of which are all in praise of Kṛṣṇa-rāja whose minister Nañja-rāja was.

Kāvya-darpaņa in 10 ullāsas by Rāja-cūḍā-maņi Dīkṣita speaks of arthālankāras only. Kāvva-darpaņa. He has written a large number of (Mad. 12809.) works, a list of which is given in Mad.

12809: (1) Tantra-šikhā-maṇi, (2) Nyāya-muktā-valī, (3) Agni-hotrādi-prāyāscitta-pradīpikā, (4) Nyāya-cūdā-maņi, a commentary on Ruci-datta's work, (5) Mani-darpana, a commentary on three khandas of Mani (perhaps Tattvacintā-maņi), (6) Šrngāra-sarvasva—a Bhāna form of drama, (7) Bhoja-campū, the yuddha-kāṇḍa of which was written in one day, (8) Bhārata-campū, (9) Vṛtta-tārā-valī, (10) Šankarācārya-tārā-valī, (11) His father's biography whose name was Šrī-nivāsa and who performed Visva-jit sacrifice, (12-14) The stories of Rāma, Kṛṣṇa and Vāsava were written like the Vāsava-dattā with slesa in every letter, but unlike it in verse, (15) The story of Sītāpati in sweet words, (16) A poem on the rise of Sankara, (17) Kamsa-kāvya, (18) Rukmiņyudvāha, (19) A nāţikā entitled Kamalinī-kala-haṃsa, (20) A nāṭaka entitled Ānanda-rāghava, (21) Alankāra-cūdā-mani, (22) Citramañjarī with Vrtti-viveka.

The genealogy of the author is given in Madras 12495, in his drama Ānanda-rāghava:--

Kṛṣṇa-bhaṭṭa

Bhava-svāmi-bhaṭṭa=Lakṣmī

Satya-mangala Ratna-kheṭa Srī-nivāsa Dīkṣita=Kāmākṣī

Ardha-nārīšvara Dīkṣita

Rāja-cūḍā-maṇi **D**īkṣita (pupil of his brother and the author).

The drama Ānanda-rāghava is said to have been staged in the court of Raghu-nātha-nāyaka, son of Cinna-cevva Acyuta-rāya. Reference is made to Raghu-nātha-bhūpa-vijaya of Yajña-nārāyaṇādhvarin. The author had two step-brothers whose names were Kešava Dīkṣita and Ēeṣādri-sekhara Dīkṣita.

Kāvya-lakṣaṇa is an anonymous work on the characteristics of poems and dramatic compositions of different kinds. It is a useful book about the classification of poems and dramas. It says that Virudāvalī and Tārāvalī are names of poems in which dhvani plays but a small part.

Daša-rūpaka-vivaraņa is not a commentary as the name would imply, but an independent treatise on the characteristics and classification of dramatic composition.

Kuppu-svāmī Šāstrī suspects that it probably formed the nāṭaka chapter of a comprehensive work on rhetoric and poetics like the Pratāpa-rudrīya. The author's name is not given.

Rāma-candra-yašo-bhūṣaṇa is written by Kacchapešvara Dīkṣita. It is a work on the
draṃatic rasas, the illustrations of
which are in praise of Bomma-rāja.
The author was a native of Brahmasā, a village in the north Arcot district. His father was

deša, a village in the north Arcot district. His father was Vāsu-deva Yajvā and his grandfather was Kāla-hastīšvara Yajvā.

Lakṣaṇa-dīpikā is by Gaura-nārya, son of Āyama-prabhu. He was the brother of Mita-rāja who was the minister of Singaya Mādhava, a king of the Recalla family. The work is also called Prabandha-dīpikā or Padārtha-dīpikā. It is a work more on poetics than on rhetoric.

Lakṣaṇa-mālikā is a work on alaṅkāra. It treats of rhetoric, poetics, dramaturgy and criticism. It has a commentary entitled Alaṅkārendu-šekhara by Nṛ-siṃha of the Śrī-šaila family. The commentator has an original treatise on rhetoric of the same name (Mad. 12978). It is a work on poetics and rhetoric and has five chapters: (1) Heroes, (2) Poems, (3) Rasa, (4) Guṇa and doṣa, and (5) Alaṅkāras. The author was the son of Dharmācārya.

Sāhitya-kallolinī is by Bhāṣya-kārācārya who was born in the family of Varada-guru belonging to Vatsa-gotra and was a resident of Bhūta-pura. It is not a work on rhetoric, nor on poetics. The subjects dealt with are: (1) classes of treatises, (2) small treatises, (3)

treatises which appeal to the eye, (4) acting and dancing, (5) subject-matter, (6) sandhi, (7) heroes, (8) commence, ment of dramas, (9) dramas, (10) minor dramas, (11) poems.

Sāhitya-cintā-maṇi is attributed to Vīra-nārāyaṇa. It has kārikās and their prose explana.

Sāhitya-cintā-maṇi tions. Vīra-nārāyaṇa is also the hero of a carita by Abhinava Bhaṭṭa Vāṇa.

It is a work on rhetoric and poetics. The work is addressed to Vīra-nārāyaṇa.

Alaṅkāra-nikaṣa eulogises the virtues of Sudhīndra
Yogin, a follower of the Mādhva sect.

Alaṅkāra-nikaṣa.
(Mad. 12976.)

It is a work on arthālaṅkāra. The
author says that he follows the
opinions of the ancient and modern writers.

Though published in the Mysore Sanskrit series, I may mention here the Alankāra-maṇi-hāra, a large work exclusively on arthālankāras with commentary. Both the text and the commentary are very modern.

WORKS ON RASA.

In this catalogue there are many works on raṣa, or Sṛṅgāra or Ujjvala. Some of them are generally regarded as belonging to the Kāma-ṣāstra; but others may have a place among works on poetics. Those that may fall in poetics treat of love to their fill, leaving very small space for other rasas. They are generally of a monotonous character, devoting more space to the amorous description of heroines than to anything else. Of these works, there is one which historically deserves mention. It is called Kalyāṇa-kallola written

for the delectation of Kalyāṇa Rāya, son of Toḍala-malla, Finance Minister of Akbar. It was written by Giri-dhara. This work, too, treats more of love (Ṣṛṅgāra) than of the other rasas. The author says, the rasas are nine to which bhakti should be added. So according to one's taste one can devote oneself to any rasa.

In this catalogue there is a short section devoted to letter-writers; the first of which (our No. 4933) is attributed to Vara-ruci, one of the nine gems in the court of Vikramāditya. But it borrows many Persian words 'nabis,' 'kurfiā,' and quotes from modern works like Padya Kādam-varī. Ancient Indian kings were very fond of virudas, i.e., high sounding epithets; so Virudā-valī, i.e., a collection of virudas always had a place in letter-writers as the superscriptions of letters addressed to a king should contain all his Virudas or epithets.

The study of Sanskrit Alankāra is regarded as dry, uninteresting, abstruse and difficult. Rhetoric is regarded as a science of nomenclature, and as such, it is open to the charges given above. If this is true for rhetorical works in other languages, it is truer in the case of those in Sanskrit, for the authors of Sanskrit Alankāra-šāstra have joined together, or rather, jumbled up four different sciences in one. Much interest will be felt if they are separated and separately studied.

The four sciences are:

(1) Rhetoric proper—meaning a discipline for composition in Sanskrit or in Sanskritic languages, either in verse or in prose. This includes chapters on doṣa, guṇa and alaṅkāra, i.e., defects and excellences of composition, and figures of speech.

- (2) Poetics—a discipline for writing short or long works of imagination and fancy either in prose or verse. This includes the chapter on kāvya or poetry, the best criterion of which is dhvani or suggestion, better perhaps, reverberation. It presents a pleasurable sensation of mind which is not easily shaken off.
- (3) Dramaturgy—a discipline for play-wrights which includes, in (2) dances, acting, and music, both vocal and instrumental. This section is meant more for appealing to the eyes than to the ears.
- (4) Criticism of Poetry—the latest addition to the Alankāra-sāstra made in the 9th, 10th, and 11th centuries. It is not so much a discipline as an appreciation. It is meant for training the critic, not so much the poet.

But, later authors of the sastra have tried to mix up two, three or all the four of them together. Not to speak of other works, Kāvya-prakāsa mixes up (1), (2), and to a certain extent (4); and Sāhitya-darpaṇa mixes up all the four together, and these are our best standard work for students.

It has been shown that rhetoric began as an humble discipline of one-verse poetry and short pieces and of prose composition in the Vedas. Then came the discipline of the actors in Naṭa-sūtras of Silāli, of Kṛṣāṣva, and perhaps also of Bharata. But during the ascendancy of the Brahmins, the Naṭa-sūtras were relegated to the Sūdras, and elassical Sanskrit took no notice of these sūtras for centuries. In the meanwhile, the discipline was confined to prose compositions, royal writs, business letters, documents

and to controversial literature (the Tarka-sāstra, Kathā-sāstra or Vāda-sāstra).

The earliest treatises on rhetoric were confined to doșa, guna and alankāra, i.e., defects, excellences, and figures of speech. These treatises mentioned dramas but never treated of them. But when great Brahmins, educated Ksatriyas and even emperors began to write dramas, their claim could no longer be overlooked. The two ideals of discipline were blended together and the blending produced the theory of dhvani which included the ideal excellence of a drama, viz., rasa, and the ideal excellence of rhetoric. The word dhvani is often translated in English as suggestion. But dhvani includes much more. When a bell or gong is struck, it produces a great sound, but gradually the sound dies out in space and time. This is what is called dhvani, dhvanana, vyañjana, anu-ranana, etc., i.e., the sound reverberates. Transferring this idea to mental and moral world apart from time and space, it produces many changes—some rapid and others gradual. The rapid is called 'rasa' and the gradual, 'dhvani,' though they are in reality one and the same. This is the highest idea to which Indian rhetoricians and poeticians reached. This is certainly different from the mere discipline of the rhetoricians.

At this period, the epic and other poems also attracted the attention of critics. They took cognisance of poetry which appeals to the eye (drama, etc.) and of poetry which appeals to the ear; and the critics began to define poetry in a variety of ways—each succeeding definition being an improvement on the last. Old rhetoricians defined poems as sabda and artha; some as "sabdarthau sahitau." From this 'sahita' comes sahitya

which means all sorts of literature. But when dhyani was declared to be the soul of poetry, sabda, or sabda and artha did not suffice in the definition. So Visvanātha in the 14th century defined it as 'vākya' or sentence, the soul of which is rasa. This bold innovation produced hostile criticisms. But all the same, every one had to admit the force of vākya, directly or indirectly, and of rasa.

The rapid development of dhvani is 'rasa,' and rasa hitherto meant the dramatic rasas numbering 8 or 9 of which love was the chief; and some of the critics gave so much prominence to love that it became difficult to distinguish poetics from erotics. At this period, most of the works on poetics began to be named with the word Srigāra, e.g., Srigāra-prakāša, Srigāra-tilaka, Īrngāra-manjarī and so on. But a reaction came and Visvanātha's grandfather Nārāyana declared, "Rase sāracamatkāraḥ," i.e., Wonder is the essence of rasa; and he as a corollary declared, "Sarvatrāpy adbhuto-rasah," i.e., Wonder is the rasa everywhere. This was still the prevailing literary criticism in India, when one great writer, Jagannātha Paṇḍita-rāja recoiled at it and declared that words are kāvya. But he gave an adjective to those words, viz., "Ramanīyārtha-pratipādaka" which resulted in the dictum—'Camat-kṛti-mat kāvyam,' i.e., Wonderful words are kāvya, and he is the last original writer of literary criticism in India.

On the top of this, may be considered the dicta of the 12th-century critics that aucitya and saubhāgya are the highest aim in poetry. Aucitya means harmony in the poem itself and saubhāgya, harmony with the surroundings. Thus the aim of poetry is harmony all round; and anything jarring against harmony is the greatest defect in poetry.

ACKNOWLEDGMENTS.

This long Preface has come to an end and it is now my pleasant duty to acknowledge the encouragement, advice, help, and assistance which I have received from various quarters. My principal acknowledgment is due to Mr. Johan van Manen, Secretary to the Asiatic Society, Bengal, for his constant, careful and untiring aid in giving to the Catalogue a presentable shape. He has suggested improvements in a variety of ways to make the work useful, instructive, and easy of reference. acknowledgments are further due to Dr. Upendra Nath Brahmachari, the late, and Lt.-Col. R. B. S. Seymour Sewell, the present, President of the Society, who showed great anxiety to enable me to finish the entire work within my life-time, which is drawing rapidly to a close. My acknowledgments are also due to my old assistants Pundit Asu-toșa Tarka-tīrtha, who is no more, and Babu Nanī-gopal Banerji, who has left the service of the Society and is now flourishing in the Dacca University, for the way in which they wrote out the descriptions of the Manuscripts under my direction for nearly 10 years, from 1911 to 1920. My acknowledgment is also due to Pundit Aghora Nātha Bhaṭṭacāryya for checking the descriptions of the Manuscripts in the proof of the Catalogue.

HARAPRASAD SHASTRI.

26, PATALDANGA STREET, Calcutta, the 13th August, 1930.



DESCRIPTIVE CATALOGUE OF SANSKRIT MANUSCRIPTS.

ASIATIC SOCIETY OF BENGAL.

VOLUME VI.

(A) VYĀKARAŅA.

I. PĀŅINI. ASTĀDHYĀYĪ.

4213.

8604. नन्दिकेश्वरकाशिका। Nandikesvara-kāsikā.

With its commentary काणिकातत्त्वविमर्षिणी।

Substance, country paper. $13 \times 4\frac{1}{2}$ inches. Folia, 6. Lines, 9, 10 on a page. Extent in slokas, 200. Character, Nāgara. Complete.

Complete in six leaves. Never described properly.

It begins:—

श्रीसाम्ब सदाभिवो विजयतेतरां न्द्रत्यावसाने नटराजराजो ननाद दक्कां नवपञ्चवारं। उद्धर्त्तकामः सनकादिसिद्धान् एतिहमर्थो भिवसूचजालम्॥

See Aufrecht Cat., Cat., p. 276.

4213A.

6543. **काशिका or नन्दि**केश्वरकाशिका।

Kāsikā or Nandikesvara-kāsikā.

By Nandikešvara, with a commentary by Upamanyu.

Substance, country-made paper. $10\frac{1}{2} \times 3\frac{1}{2}$ inches. Folia, 9. Lines, 7 on a page. Extent in \bar{s} lokas, 130. Character, modern $N\bar{a}$ gara. Appearance, fresh. Complete.

The text consists of 26 slokas, giving a mystical interpretation to the fourteen Siva-sūttras—the alphabet as given in the beginning of Sidhānta-kaumudī.

Beginning:—

श्रीदिचागमूर्ति गुरुगो नमः।

Commentary:-

नमः श्वित्य देवाय सर्वेज्ञाय परात्मने।
यदोन्मेषिनिमेषाभ्यां [यक्ता] यक्तिमिदं जगत्॥१॥
गुरुं श्वितं कुमारञ्च श्वितत्त्वविधारदम्।
प्रणम्य निन्दिकेषादीन् श्विभक्तान् मुज्जमुंज्ञः॥२॥
काश्विकामादिस्चस्य निन्दिकेषास्ततां सुभाम्।
लोकोपकारिगीं दियां याकरोमि यथामित ॥३॥

इच खलु सकललोकनायकः परमेश्वरः सनक-सनन्द-सनत्नुमारादीत् श्रोतृन् नन्दिकेश-पतञ्जलि-व्याघ्रपाद-विश्वस्थादीन् उद्धर्त्तकामो डमक्निनाद-व्याजेन चतुर्देशसूत्रमुपदिश्य तदनु ते (तं) सर्व्वे मुनीन्द्रवर्थ्यास्थरकालमाश्रिताना-मस्माकं तत्त्वं चतुर्देशसूत्रचात्मकं उपदिशेति मत्त्वाऽस्य सूत्रजालस्य तत्त्वाध नन्दिकेश्वरो जानातीति नन्दिकेश्वरं प्रिणिपत्य पृष्ठवत्सु षड्विंश्रतिकारिकारूपेण सूत्राणामुपदेष्ठमिक्क्विदं सूत्रं व्याचचन्त्वे।

T. 1, न्हत्यावसाने नटराजराजो

ननाद हक्कां नवपञ्चवारम्।

उद्धर्तुकामः सनकादिसिद्धान्

एतदिमर्भे भिवस्र चजालम्॥ १॥

Comm., अइमिति ग्रेवः, etc., etc., etc.

- T. 2, अकारो ब्रह्मरूपः स्थान्निर्गुणः सर्व्ववस्तुषु । चित्वलाभिः समाश्रित्य जगदूप उ + श्वरः ॥
- T. 3, व्यन सर्व्वच सूत्रेषु व्यंत्यं वर्ण चतुर्द्णं। धाल्यें समुपादिष्टं पाणिन्यादीष्टसिद्धये॥३॥
- T. 26, तत्त्वातीतः परः साच्ची सर्व्वानुग्रह [विग्रहः]। ज्यहमात्मा परो हल् स्यादितिश्रम्मास्त्रिरोदधे॥

Comm., सर्वानुग्रहिवग्रहः साची तत्त्वातीतो हल् स्थामिति उक्का-निनादयाजेन सर्वेषां मुनिजनानां तत्त्वमुपिदग्रन् तिरोदघे इत्यर्थः। हत्तारः प्रिववर्णे स्थादिति ग्रीवागमस्थितिरिति ग्रिवम्।

Colophon:—

इत्थादिसूचं नन्दिकेश्वरकाशिकायास्तत्त्वविमर्शिन्युपमन्युक्तता सम्पूर्णी।

See Burnell 41 A where the number of the Kārikās is given as 27. W. 1627 contains Upamanyu's commentary.

4214.

2197. पाणिनिस्चपाउः। Pāṇini-sūttra-pāṭhaḥ.

Substance, country-made paper. 9×4 inches. Folia, 52. Lines, 11 on a page. Character, Nāgara. Appearance, discoloured. Complete.

Colophon:-

इत्य[ष्ट]माध्यायस्य चतुर्थः पादः॥ इति स्त्रचपाठः समाप्तः।

Post Colophon:

इति संचपाठः समाप्तः। वरवडेकर च्योतिषोपनामक क्वयोग लिखितमिदं पुस्तकम्।

4214A.

9879. The Same.

Substance, country-made paper. 11×5 inches. Folia, 28. Lines, 8 on a page. Extent in šlokas, 336. Character, Nāgara. Appearance, fresh.

A fragment.

4214B.

11104. The Same.

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 30. Lines, 9 on a page. Character, modern Nāgara. Appearance, fresh.

From the beginning to the beginning of the fourth pāda of the fifth adhyāya.

4215.

3195. The Same.

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches. Folia, 2 to 86 and four leaves unmarked, which are a restoration and which complete the work. Lines, 6 to 8 on a page. Character, Nāgara of the eighteenth century. Appearance, discoloured.

Colophon:-

इत्यस्माध्यायस्य चतुर्थः पाद...... इत्यस्याध्यायी सम्पर्धाः।

4215A.

4180. The Same.

Substance, country-made paper. $9\frac{1}{2} \times 4$ inches. Folia, 5 to 15. Lines. 9 on a page. Character, Nāgara of the eighteenth century. Appearance, discoloured.

From the beginning of the third pada of the first chapter to the end of the second chapter.

4215B.

4180F. The Same.

Substance, country-made paper. $9\frac{1}{4} \times 4$ inches. Folia, 20 to $9\frac{1}{2}$ of which 34 to 37, 56, 58, 65, 68, 86 are missing. Lines, 6 on a page Character, Nāgara of the eighteenth century. Appearance, discoloured Incomplete.

Containing 3/3/20 to the end of the sixth adhyaya only.

4215C.

4180G. The Same.

Substance, country-made paper. 9×4 inches. Folia, 12. Lines, on a page. Character, Nāgara of the eighteenth century. Appearance, discoloured.

From the beginning to 2/4/21.

4216.

1764. वार्त्तिकपाठः or सूचवार्त्तिकम्।

Vārttika-pāṭhaḥ or Sūtra-vārttikaṃ.

By Kātyāyana.

Substance, country-made paper. $9\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 47. Lines, 10, 11 on a page. Extent in šlokas, 920. Character, Nāgara. Appearance, tolerable. Complete.

Colophon:—

इति कात्यायनक्षती सूचवार्त्तिके अष्टमः। समाप्तस्थायं वार्त्तिक-ग्रत्थः।

For a description of the work see Lgr. p. 113, No. 673 (7).

On a comparison with the Vārttika-pāṭha as printed in the appendix of the Siddhānta Kaumudī at Bombay in the Śaka year 1815, the present work appears to be a shorter recension of the Vārttika-pāṭha as given there.

It begins thus in the printed text:-

प्रवाहारसूत्राणि।

१ सिद्धे ग्रब्दार्थसम्बन्धे। २ लोकतः। ३ लोकतोऽर्थप्रयुक्ते ग्रब्दप्रयोगे ग्रास्त्रेण धर्ममिनयमः। ४ व्यस्यप्रयुक्त इति चेन्नार्थ ग्रब्दप्रयोगात्। ६ व्यप्रयोगः प्रयोगान्यत्वात्। ७ सर्व्वे देग्रान्तरे। ए ज्ञाने धर्मम इति चेन्तया धर्मः। ६ व्याचारे नियमः। १० प्रयोगे सर्व्वलोकस्य। १९ ग्रास्त्रपूर्वके प्रयोगे उभ्युद्यस्तत्तुत्व्यं वेदग्रब्देन। १२ स्त्रज्ञे व्याकरणे षधर्योऽनुपपन्नः। १३ ग्रव्दा प्रतिपत्तिः। १८ ग्रब्दे त्युष्ठर्थः। १५ भवे च तद्धितः। १६ प्रोक्तादयञ्च तद्धितः। १० लच्चलच्चणे व्याकरणम्। १० व्यक्तिसमवायार्थे उपदेगः। १८ व्यनुवन्धकरणार्थञ्च। २० इरुबुद्धार्थञ्च। २० इरुबुद्धार्थञ्चति चेदुदात्तानुदात्त-स्वितानुनासिकदौर्घप्नुतानामप्यपदेगः। २२ व्याक्तत्यपदेग्रात् सिद्धम्। २३ व्याक्तत्यपदेग्रात् सिद्धमिति चेत् संद्यतादौनां प्रतिषेधः। २८ लिङ्गार्थात् प्रत्यापत्तिः।

अइउग्(प्र१)॥

The present manuscript begins thus:—

ॐ सिद्धे ग्रव्हार्थसम्बन्धे लोकतोऽर्थप्रयुक्ते ग्रव्हप्रयोगे ग्रास्त्रेण धर्ममिनयमः।
समानायामर्थावगतौ ग्रव्हेन च व्यपग्रव्हेन च ग्रव्हेनेवार्थोऽभिधेय इति नियमः।
तत्र ज्ञानपूर्वके प्रयोगे धर्माः। न चेदानीमाचार्य्याः सूत्राणि क्रत्वा निवर्त्तयिन
वित्तसमवायार्थो व्यनुबन्धकरणार्थस्य वर्णानामुपदेगः। ग्रास्त्रप्रवित्तमकको वर्णानं
क्रमेण निवेग्रो वित्तसमवायः। व्यइल्ग् । इत्यादि।

The printed text ends:-

8। ६० अस ११॥ ५०२० स्राटेशार्थे सवर्गार्थमकारो विद्यतः स्रातः। ५०२० स्राक्तारस्य तथा इस्त्रस्तर्थं पाणिनेर स्राः। ५०२० स्राक्तारस्य प्रत्यापत्ती दीर्घप्रतिषेधः। ५०३० स्राटेशस्य चानन्वात् सवर्गम्यस्य । ५०३१ सिद्धं त्र तपरिनिर्देशात्। ५०३२ एकप्रेषिनिर्देशात् सर्भिज्ञानां भगवतः पाणिनेः सिद्धम्। इत्यस्मोऽध्यायः।

The present manuscript ends:—

ख ख एक शेष निर्देशाद् भगवतः पाणिनेः सिद्धमिति ।

4217.

4405. पातञ्जलमहाभाष्यम् । Pātañjala-mahā-bhāṣyaṃ.

Substance, country-made paper. $13\frac{1}{2} \times 5$ inches. Folia, 131. Lines. 9 on a page. Character, Nāgara. Date, Saṃvat 1899. Appearance, fresh. Incomplete. To the end of the first pāda of the first adhyāya.

Colophon:

इति श्रीचाचार्थ-श्रीभगवत् पतंजितिवरचिते व्याकर्णमहा-भाष्ये प्रथमाध्यायस्य प्रथमे पादे नवममाह्यिकम्॥

 $Post\ Colophon:-$

श्रीनागेशं च नागेशं निर्व्वाणपदगान् गुरून्। नता श्रीमन्महाभाष्यं राधाक्तव्यो स्वलेखि वै॥ श्रीराजाविक्रमादित्य संवत् १८९६।

4218.

9144. The Same.

Substance, country-made paper. 12×4 inches. Folia, 102. Lines, 11 on a page. Extent in šlokas, 5,000. Character, Nāgara. Appearance, old and legibly written.

The third pada only.

Colophon:—

र्रात श्रीमहाभाष्ये हतीयस्थाध्यायस्य चतुर्थे पादे प्रथम-माहि ॥ ॥ हतीयाध्यायः समाप्तः ॥

भवानीपाङ्कराभ्यां नमः।

4219:

4571. The Same.

With Kaiyaṭa's Bhāṣya-pradīpa.

A complete copy of a lithographed edition of Pātañjala-mahā-bhāṣya-with Kaiyaṭa's Bhāṣya-pradīpa. 10½×7 inches. Published at the Vidyodaya Press, Benares.

The first two chapters are complete in 413 leaves; III in 114; IV in 92; V in 81; VI in 106; VII in 137; and VIII in 73.

Kept in three bundles.

4220.

7890. The Same.

With Kaiyaṭa's Pradīpa in Tri-pātha form.

Substance, country-made paper. $13 \times 6\frac{1}{2}$ inches. Folia, 16. Character, modern Nāgara. Appearance, fresh.

A fragment containing I, 1. 1, only.

4221.

3297. महाभाष्यप्रदीपः। Mahā-bhāṣya-pradīpah.

A commentary on the Mahā-bhāṣya, by Kaiyaṭa.

Substance, country-made paper. $12 \times 5\frac{1}{2}$ inches. Folia, 48. Lines, 9, 10 on a page. Character, Nāgara of the nineteenth century. Appearance, discoloured.

The first three āhnikas and the beginning of the fourth of the first pāda of the first chapter.

4222.

7752. महाभाष्य-प्रदीपोद्योतः।

Mahā-bhāṣya with Pradīpa and Uddyota.

A.

Substance, country-made paper. $10\frac{3}{4} \times 5$ inches. Folia, 28, of which foll. 16, 19-21 are missing. Character, modern Jaina Nāgara. Appearance, fresh.

The second āhnika of the first pāda of the first adhyāya only.

The Pradīpa is written above and below the Bhāṣya and Uddyota on the margins.

28B, इति श्रीमद्भगवत् पतंत्रलिविश्चिते व्याक्रशामचामाध्ये प्रथमस्या-ध्यायस्य प्रथमे पादे दितीयमाहिकं समाप्तम्।

इति उपाध्यायजैयटपुच-कैयटकते महाभाष्यप्रदीपे प्रथमाध्यायस्य प्रथमे पादे दितीयमाहिकम्॥

इति कालोपनामकश्चिवभट्टसूत-सतीगर्भज-नागोजीभट्टकते भाष्यप्रदी-पोद्गोते प्रथमस्याध्यायस्य प्रथमे पादे दितीयमाहिकम् ॥

Two leaves of the same MS. belonging to the first āhnika, marked 18, 19, are also here, and one stray leaf of the same work.

В.

Substance, etc., the same as above. Folia, 5. Lines, 13 on a page. Character, modern Jaina Nāgara of the eighteenth century. Appearance, mouse-eaten.

The beginning of the Mahā-bhāṣya.

4223.

469. भाष्यप्रदीपोद्योत or पातञ्जलभाष्यप्रदीपविवर्णम्।

Bhāṣya-pradīpodyota or Pātañjala-bhāṣya-pradīpavivaraṇaṃ.

By Nāgoji Bhaṭṭa.

Short leaves numbering 158 without the text, containing a little less than the first pāda. The other portions have the text of Kaiyaṭa's Pradīpa. The second portion ends प्रथमध्यायस्य ढतीयपादे दितीयमाह्नितं पादस्य समाप्तत्तीयः। The third portion ends प्रथमस्य दिती[य]पादे ढतीयमाह्नितं । पादस्य समाप्तः। The fourth portion प्रथमस्य चतुर्थ[पादे] चतुर्थमाह्नितं पादस्य समाप्तः। Pāda II is complete in 89. Pāda III is complete in 68. Pāda IV is complete in 112. स्याहिकानि १८। संवत् १०६४। सं १२५ + ।

A good deal of Uddyota has been printed in the Bibliotheca Indica.

4223A.

8503. व्याखादर्भिटिप्पनी। Vyākhyādarša-ṭippanī.

By Kamalākara Bhatta (Golinga).

Substance, country-made paper. 11×5 inches. Folia, 7. Lines, 17 on a page. Extent in §lokas, 270. Character, Nāgara of the eighteenth century. Appearance, discoloured.

Comments on fourteen sūttras, commonly known as Siva-sūttras and dealt with in the second āhnika of Mahā-bhāṣya, elucidating difficult points in Mahā-bhāṣya, Pradīpa and Uddyota.

Beginning:—

चाइउण् ॥ विवर्णे व्यक्तिनिर्देणे जातिस्र रूपमिति सं रूपं प्रव्यस्थेयच सप्रव्य चात्मीयवचनः । रूपप्रव्येन रूप्यते इतर-व्यावित्तितया बुध्यतेऽनेनेति तदूपं रूपयतेः करणे एरजिति व्यच ।

End:

विवर्गे अन्यानर्थकामिति प्रत्याहारसू नातिरिक्तभास्त्राध्यय-नानर्थकामित्रर्थः।

Colophon:-

इति श्रीगोलिङ्गोपपदकमलाकर्भट्टक्तव्याख्यादप्रिष्टिष्णन्यां दितीयमाहिकं समाप्तं।

4224.

642. शब्दकौस्तुभः। Sabda-kaustubhah.

By Bhattoji Dīkṣita.

For the manuscript see L. 1464.

Aufrecht is wrong in thinking that Sabda-kaustubha is a commentary only on the first pāda of the first chapter of Pāṇini's sūttras. The present manuscript contains among others the following colophon:—

124A, इति श्रीपदवाक्यप्रमाणपारावारपारीणस्य लच्चीधरस्ररेः स्रुगा
भट्टोनिदीच्तिने क्रते प्रव्दकौस्त्रभे चतुर्धस्याध्यायस्य चतुर्धे पादे प्रथममाहिकं।

The MS. contains the commentary on the second and the third chapters of Pāṇini and from IV, 1. 25 to the end of the fourth chapter. It also contains 13 leaves giving the commentary on 3. 2. 1–14 sūttras; 3 leaves containing 3. 2. 111–131, and 3 leaves containing sūttras III, 2. 151–177, and 44 leaves from the beginning of the second adhyāya to the end of the second pāda of the third adhyāya.

In the course of being printed in the Chaukhamba series.

4224A.

642A. The Same.

Substance, country-made paper. 9×4 inches. Folia, 44, of which the 40th to 42nd are missing and the 20th double. Lines, 13 on a page. Character, Nāgara. Date, Saṃvat 1689. Appearance, old.

The MS. contains the third adhyāya up to the end of the third āhnika of the second pāda.

4225.

8865. The Same.

Substance, country-made paper. $11\frac{3}{4} \times 5\frac{1}{2}$ inches. Folia, 54. Lines, 10, 11 on a page. Character, Nāgara of the eighteenth century. Appearance, discoloured. Incomplete at the end.

On the obverse of the first leaf:— डपाध्यायोपाह्वप्रद्यमस्य ॥

4226.

10481. The Same.

Substance, country-made paper. 13×5 inches. Folia (marked in the middle of the right-hand side) 1-43, (then marked on the upper corner of the right-hand side) 1-20. Lines, 11 on a page. Character, Nāgara of the nineteenth century. Appearance, fresh.

Āhnikas III and IV only of the first adhyāya. Āhnika III begins:—

यः उग् संजासू चिमदं।

It ends :-

तस्रवाखानपचेपि विशिष्टानुरित्तसामर्थादिति दिन्।

Colophon:-

43B, इति प्रब्दकौत्तुभे प्रथमस्याध्यायस्य प्रथमे पदे हतीय-माहिकम्।

IV begins:—

न धातुलोप च्यार्द्धधातुके।

It ends:—

भाष्यमते तु ज्ञथागामीषद् विद्यताभ्यपगमेन सावर्ण्यपसित्तरेव नास्तीति सूचप्रवाखानात् सकलमनाविलम्। Leaf 20 Colophon :-

इति शब्दकौत्तभे प्रथमस्याध्यायस्य प्रथमे पादे चतुर्थमाहि-कम्।१। श्री १।

4227.

10940. The Same.

Substance, country-made paper. 12×5 inches. Folia, 112+64. Lines, 12 on a page. Character, modern Nāgara. Appearance, fresh to the end of the first pāda of the first adhyāya.

There are two sets of leaves, but there is no gap between them.

Last Colophon: -

इति श्रीविदन्मुकुटरलस्य लच्चीधरस्ररेः स्नुना भट्टोजिभट्टेन कते प्रव्दकौस्तुभे प्रथमस्याध्यायस्य प्रथमे पादे नवमाहिकां। पादश्चायं समाप्तम्।

4228.

2906. प्रभा, (शब्दकौस्तुभव्याखा)।

Prabhā, a commentary on Sabda-kaustubha.

Substance, country-made paper. 12½×5 inches. Folia, 63. Lines, 12 on a page. Extent in slokas, 2,300. Character, Nāgara of the nineteenth century. Appearance, discoloured. A fragment.

The Colophon: -

इति श्रीमन्महादेवस्त-वेणागभेजपायगुग्होपाख्य-वैद्यनाथंविर-चित-कौत्त्वभव्याखायां प्रभाख्यायां प्रथममाहिकम्।

For the work see I.O. Catal. No. 607.

4229.

871. वैयाकर्णमतोन्सज्जनटीका ।

Vaiyākaraṇa-matonmajjana-ṭīkā.

For the manuscript see L. 1789.

Bhaṭṭoji Dīkṣita wrote the Sabda-kaustubha, a commentary on the Mahābhāṣya in the preamble of which he says:—

" फाणिभाषितभाष्याळेः प्रव्दकौस्तुभमुद्धरे"

After the completion of that work he wrote 71 kārikās commencing with:—

" प्रामाधितभाष्याळेः प्रब्दनीस्तुभ उद्भृतः। " तत्र निर्मोत एवार्थः सङ्द्वेपेगोन्न कथाते॥

The present manuscript contains the first 35 kārikās together with a commentary by Vanamālī who speaks of Bhaṭṭoji Dīkṣita as his guru:—

जगतः पितरो नला पार्ळतीपरमेश्वरो। गुरुभिर्ये द्यताः प्रजोकारीका तेषां वितन्यते॥

This guru is no other than Bhaṭṭoji Dīkṣita; because Kauṇḍa Bhaṭṭa in his Vaiyākaraṇa-bhūṣaṇa-sāra (Benares Edition) says:—

> भट्टोजिदीच्तिः श्रेष्ठैर्निक्षिताः कारिकाः श्रुभाः । कौर्राडभट्टेन व्याख्याताः कारिकाक्ताः सुविक्तरम् ॥

These kārikās number 71 of which the first 35 have been explained by Vanamālī in this incomplete manuscript.

The commentary of these 35 kārikās is divided into seven ullāsas, and called both Vṛttyullāsa and Vaiyā-karaṇa-matonmajjanā.

The colophon of the fourth ullasa in leaf 13A contains the commentator's name:—

इति श्रीवनमालिविरिचतायां वैयाकरणमतोन्मज्जनटीकायां प्रातिपदि-कार्योक्तासञ्चतुर्थः।

Aufrecht says that this is a commentary on Bṛhad-Vaiyākaraṇa-siddhānta-bhūṣaṇa by Kauṇḍa Bhaṭṭa. He is apparently misled by a statement in N.P., VII, 68: "A

commentary on Bhūṣaṇa by Vanamālī Misra, one of the pupils of the author of the text."

4230.

3797. **फक्रिकार्यतः**। Fakkikā-vṛttiḥ.

By Sanātana Tarkācārya.

Substance, country-made paper. $16 \times 3\frac{1}{4}$ inches. Folia, 46. Lines, 7 on a page. Extent in slokas, 1,300. Character, Bengali of the fifteenth century. Appearance, old, faded and discoloured. Complete.

Colophon :-

श्रीतर्काचार्थ-सनातनकता पिक्काका वित्तः समाप्ता ।

Beginning:-

नमो गर्णेभाय।

दैवकीनन्दनं वन्दे राधालिङ्गितविग्रह्म्।
संसाराम्भोधितरणे तरणीं कंससूदनम्॥
हीराकुद्धिसम्भूतो (?) घोषाल-भरतात्मजः।
तनुते पिक्किकामेतां तर्क[चिग्यं सनातनः]॥

अय ग्रव्दानुग्रासनम्। अय ग्रव्दः प्रारम्भे असित चि तस्मिन् सन्देचः स्यात् किं ग्रव्दानुग्रासनं पद्यते अयुवे वेति अय ग्रव्दे तु सत्यर्थान्तरं यव ++
++ योऽर्थो निश्चीयते। कथं पुनः ग्रव्दानुग्रासनं ग्रव्दानामनुग्रासनं ग्रव्दानुग्रासनमिति षष्ठीसमास।

This evidently relates to the Pātañjala Bhāṣya and goes over nearly all the pādas of the Asṭādhyāyī, omitting only the second pāda of the sixth adhyāya on Vedic Svara. The pādas are designated by some prominent word in their initial sūttras.

It ends :-

किं समानग्रह्योन चापद्यार्ट्याथें पदग्रहणम्बाचं खपदस्येह प्रास्त्रे खभावात् उच्यते समानग्रह्यां नित्येकपदाधाराथें विभाष + + त विभाषया वनस्पतिप्राब्देन स्चामाच उच्यते, तेन प्रका वनस्पतिर्ज्ञेयो, दृज्ञाः पुष्पप्रकापगाः। स्रोधध्यः प्रक्षपाकान्ता, कतागुल्मास्य वीरुधः॥ ++++ दानमिष्ठ भवति।

4231.

9735. काश्चिका । Kāšikā.

Being a commentary on the Astadhyāyī.

By Jayāditya and Vāmana.

Substance, country-made paper. $11 \times 3\frac{1}{2}$ inches. Folia, 80. Lines, 7 on a page. Extent in Slokas, 1,280. Character, Nāgara. Appearance, old. Incomplete.

To the end of the second chapter.

The work seems to have been left unfinished by Jayāditya and finished by Vāmana.

See G. Bühler, Report on a Tour in Kāsmīr, etc., p. 72, and I.O. Catal. 591, 592.

Bühler says "In the Colophons of the first four adhyāyas, Jayāpīḍa is named as the author and in those of the rest, Vāmana."

4232.

4734. The Same.

Substance, palm leaf. 14×2 inches. Folia, 60 of which the following leaves are missing: 1, 9, 26, 44, 51 and 52. Lines, 5 on a page. Character, Bengali of the seventeenth century. Appearance, good.

अन्तवाक्यं।

७१। वज्जलं छन्दिस। छन्दिस विषये वज्जलं लुग् भवति। ग्रादिप्रस्टितभ्य उक्तस्ततो न भवति। यत्रं हनति। ग्राहिः प्रायते।

(अतः खरिष्टत)

पुष्पिकाः।

१८ पत्रे, इति काण्निकायां उत्ती दितीयस्याध्यायस्य प्रथमस्यादः समाप्तः।

२० पत्रे, दिती इति । दितीयः पादः ।

4233.

3816. The Same.

Substance, country-made paper. $15\frac{1}{2} \times 3\frac{1}{2}$ inches. Folia, 23. Lines, 7 on a page. Extent in §lokas, 656. Character, Bengali of the fifteenth century. Appearance, old and discoloured.

The MS. contains the third pāda of the seventh adhyāya.

Colophon:—

इति काणिकायां दत्तौ सप्तमाध्यायस्य हतीयः पादः समाप्तः।

4234.

4743. The Same.

Substance, palm leaf. $15\frac{1}{2} \times 2$ inches. Folia, 1 to 29, of which the following leaves are missing: 3, 4, 7, 20, 22 and 23. Lines, 5 on a page. Character, Bengali of the fifteenth century. Appearance, old and worm-paten.

प्रारम्भवाक्यं। ॐ सिद्धिः। श्रीकृष्णाय नमः॥

एकाचो दे प्रथमस्य ॥ एकाच इति च दे इति च प्रथमस्येति च एतत् चयमधिक्वतं वेदितव्यं इत उत्तरं यद् वच्छामः प्राक् संप्रसा-रणविधेक्तचैकाचः प्रथमस्य दे भवत इत्येवं तद् वेदितव्यं। इत्यादि ।

अन्तवाका।

१३०। स्रामात्रुष्याच्छकुनिष्वालेखने ॥ स्राम्स्यराः क्रियासातत्वे ॥ Here ends the MS.

8862. The Same.

Substance, country-made paper. 10×4 inches. Folia, 47 + 54. Lines, 11, 13 on a page. Character, Nāgara of the eighteenth century. Appearance, old and discoloured.

Second and fifth chapters; the second complete in 47 leaves, and the fifth in 54 leaves.

Post Colophon :-

... ... समये चैच वदि ५ सोमवासरे शुभमस्तु ॥

4236.

4128. काशिकाविवरणपञ्जिका or न्यासः।

Kāsīkā-vivaraņa-pañjikā or Nyāsaḥ.

By Jinendra-buddhi.

Substance, country-made paper. $12\frac{1}{2} \times 2\frac{3}{4}$ (VII, 3); $12 \times 2\frac{3}{4}$ (VII, 4). Folia, 65 (VII, 3)+(VII, 4) 45. Lines, 5, 6, 7 on a page. Character, Bengali of the eighteenth century. Appearance, discoloured.

The MS. contains VII, 3 and VII, 4 of Jinendra-buddhi's Kāšikā-vivaraņa-pañjikā.

Colophons :--

इति बोधिसत्त्वदेशीयाचार्थ्यश्रीजिनेन्द्रबुद्धिपादिवरिचतायां काश्चिकाविवरणपञ्जिकायां सप्तमाध्यायस्य ढतीयपादः। समाप्ता चेयम्॥

Post Colophon :--

श्रीप्रावक्तवादेवप्रकाराः खार्थे।

इति बोधिसत्त्वदेशीयाचार्थ्यश्रीजिनेन्द्रबुद्धिपादिवरिचतायां काशिकाविव-रणपञ्जिकायां सप्तमोऽध्यायः समाप्तः।

Post Colophon:—

श्री शिवक्रवादेव शक्तिया (?) इयं ए स्तिका खाचर हा श्रीदुर्गा।

The entire work is in the course of being edited by Babu Srisceandra Cakravartti, B.A., Dacca.

4237.

4027. The Same.

Substance, country-made paper. $19 \times 3\frac{1}{2}$ inches. Folia, 91. Lines, 5 on a page. Character, Bengali of the eighteenth century. Appearance, old and discoloured. Two fragments—one, marked 1 to 32 containing the sub-comment. to the fourth pada of the eighth adhyaya, the other marked 33 to 91 containing the sub-commentaries on 7. 2. 1 to 7. 2. 103.

The Colophon of the eighth adhyāya runs thus:—

इति बोधिसत्त्वदेशीयाचार्थश्रीजिनेन्द्रबुद्धिपादिवर्चितायां काश्रिकाविवर्णपञ्जिकायामस्मोऽध्यायः।

Post Colophon Statement :-

प्रणम्य पार्व्वतौं देवौं श्रीरमापति श्रक्षणा। एस्तकं लिखितचेदं देवानन्यान् प्रयत्नतः॥

4238.

3196. न्याससंग्रहः। Nyāsa-saṃgrahaḥ.

By Gangā-datta.

Substance, country-made paper. $9\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 13. Lines, 7, 8 on a page. Character, Nāgara of the eighteenth century. Appearance, fresh. Incomplete at the end.

It begins:—

श्रीपचिराजाय नमः।

लच्चीनारायग्रं नता सर्व्वसिद्धिविधायिनम्। पाणिन्यादिसुनींश्चैव क्तता च गुरुवन्दनम्॥१॥ श्रीमदाचार्थ्यपुत्रेण गङ्गादत्तेन धीमता। विदुषासुपकाराय क्रियते न्याससंग्रहः॥२॥

"तुल्यायरतुलोपमाभ्यां हतीयामन्यतरस्यां" अत्र हतीयास्थाने टामिति सुवचं भिसः सकारेण प्रत्याचाराश्रयणात्। अन्यतरस्यामित्यपचाय हतीयाञ्च हतीयाञ्च हतीयाष्ट्राविति सुवचम् हतीयापचे इति वा इत्यादि।

It seems to be based on Kāšikā-vṛtti-nyāsa of Jinendrabuddhi.

4238A.

3819. तन्त्रप्रदीपः। Tantra-pradīpaḥ.

By Maittreya Raksita.

Substance, country-made paper. 15×3½ inches. Folia, 19. Lines, 6 on a page. Extent in slokas, 400. Character, Bengali. Date, Saka 1661. Appearance, old, discoloured and dilapidated. Complete.

Colophon:-

इति महामहोपाध्याय श्रीमैचेयर चित्र तते तन्त्रपदीपे समर्थ-

पादः समाप्तः।

Post Colophon:—

श्रममत्त्त प्रकाब्दाः १६६१। श्रकाच्चिपविभेक्षेषु चरिनी कपिले चिषु। Edited by Babu S. C. Cakravarti.

4239.

264. रप्रत्याहार्मग्डनम् । Ra-pratyāhāra-maṇḍanaṃ.

Substance, country-made paper. $8\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 8. Lines, 12 on a page. Extent in šlokas, 190. Character, Nāgara. Appearance, tolerable. Complete.

It is an argumentative exposition of the Paṇini-pratyāhāra-sūtra "লাম্". It supports হ্যন্তাহাত on the line of Patanjali and Kāsikā-kāra.

It quotes (1) Kaiyaṭa, (2) Mādhava, (3) Hara-datta and Bhaṭṭojī Dīkṣita.

It begins:—

श्रीगर्णेग्राय नमः।

सिचन्य वादिप्रवरनेतारं श्रीपतञ्जलिं।
कुर्वे वादिविलासाधं रप्रत्याच्चारमण्डणं।
लग्गः। स्रत्र लकारोऽनुनासिकः प्रतिचायते। इत्यादि।

It ends:-

8A, तस्य अनुनासिकालं स्पष्टमेव अतएव हकारादिषु अकार उचारणार्थः लकारे तु अनुनासिक इत्सं इः प्रतिज्ञायते तेन "उरण् रपरः" इत्यत्र रेफेण रप्रत्याहारग्रहणं भवित इति स्पष्टमेव काण्यिकाकारेणोक्तं व्याख्यातञ्च तथैव हरदत्तेनेति दिक्। एतेन वस्तुतो रप्रत्याहाराभावेन रपर इत्यस्य स्थाने लपर इति पठनीयं इति लपरत्वञ्च वन्त्यामौति उन्नास्थिति स्त्रत्रभाष्यान्त्रभ्यते इति उरण्र स्त्रस्यः प्रव्देन्दुणेखरः परास्तः एवं भाष्यादिसर्व्यग्रश्चारस्थे दृढ्दूषक्युक्तरभावे च महासाह्यसम्वलम्बा कथमेतद् दूषयाञ्चक्रिति त एव प्रख्याः इति मात्सर्थमुत्सार्थे निप्रणतरं विभावनीयं सहद्भिर्वद्भिः।

Colophon:—

इति र प्रवाचारमाडनम्।

Post Colophon :-

सम्बत् १८(?)ई खाषाङ् यु ५ समाप्तिमगमत् ।

4240.

1722. The Same.

Substance, country-made paper. $13\frac{1}{2} \times 5\frac{1}{2}$ inches. Folia, 4. Lines, 14, 15 on a page. Character, Nāgara. Appearance, tolerable. Complete.

See above.

Here the author's name is given as Pāṭhaka Rāmacandra. His father's name was Pāṭhaka Murāri and his younger brother was Pāṭhaka Lakṣmaṇa.

Colophon:—

इति श्रीमत्-पाठकसुरारिस्नु-पाठकलच्चाग्राग्रज-पाठकरामचन्त्र-विरुचिते रुप्रवाचारमग्रुनं समाप्तम्।

Then चापि स्गाचि तवाधरपञ्चवे, etc., etc.

873. गजस्त्रच्याखा। Gaja-sūttra-vyākhyā.

By Siva-rāmendra Yati.

For the manuscript see L. 1792.

गेरगो, the 67th sūttra of the third section of Pāṇini's first book is called here Gaja-sūttra.

The present exposition of the sūttra aims at the refutation of Vṛtti-kṛt and others, and follows mainly the Bhāṣya commentary of Phaṇī.

Rājendralāla reads the chronogram as ग्राके नेचाचला-हीन्दी जयनामकवत्सरे but the manuscript has in reality ग्राकेनेंद्रा वराद्रीन्दी जयमानविवत्सरे.

4242.

1025. The Same.

Substance, country-made paper. $9 \times 3\frac{3}{4}$ inches. Folia, 36. Lines, 7, 8 on a page. Character, Nāgara. Appearance, tolerable. Complete.

A commentary on Pāṇini 1. 3. 67.

Another copy of above.

4243.

8450. विवादकौमुदौ। Vivāda-kaumudī.

By Lālamani.

Substance, country-made paper. $9\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 12. Lines, 10 on a page. Extent in \bar{s} lokas, 400. Character, N \bar{a} gara of the eighteenth century. Appearance, discoloured. Complete.

Colophon:

इति श्रीकुरुपांचालदेशीय-गीडाचार्थ्य-पाणिनीयार्णवकर्णधार श्रीचिपाठिभ्रिवरामात्मज-चिपाठिनंदनस्त्तु-चिपाठिलालमणिक्रता विवादकौसुदी प्रपूर्त्तिमगात्। श्रुभमन्तु॥ Mangalacarana and the object of the work:—

श्रीगर्गेष्माय नमः॥

नला रमोमारमणो सरेश्रो व्याखां क्षतिर्जाजमणिर्विधत्ते। नामौतिस्चस्य नवीनरौत्या

कवीन्द्र संसत् परिशंजनाय ॥

फिंग-पाणिनि-कात्यनन्दनाखिलवाक्यानि विभाव्य कौतुकात्।

रचयामि विवादकौसुदीं ननु गोविन्ददयावण्यंवदः॥

नामि अजन्तोगस्य दीर्घः स्यावामि परतः, etc.

End:-

कुतर्जतमसो इन्ती सुबुद्धिक्वादकारिगी।

ग्रस्तुवादचकोरागां प्रौतिदा वादकोसुदी ॥

इदं सन्तो याचे सिवनयमसूषां सम गिरास्

विचार्याधं सम्यक् सतंतिनरलीकेन मनसा।

ततोऽन्वेष्या दोषा निरविधिविवेकैः सुविभादः

कृतो दोषारोपो भवति निष्ट दुःखाय सुधियाम् ॥

4244.

9030. गैरिकसूचरितः। Gairika-süttra-vṛttih.

A commentary on the Gairīka-sūttra with the text.

Substance, country-paper. $10 \times 4\frac{1}{2}$ inches. Folia, 1. Lines, 19 on this work. Extent in \hat{s} lokas, 20. Character, N \hat{a} gara. Fresh. Complete One leaf only.

इति प्रव्दात् सरखत्या इत्यादि ॥१॥ व्याख्येयव्याख्यानयोरावापोद्वाराणं उद्गतावयवभावं हि प्रतीकमुच्यते ।

The Colophon: -

इति श्रीन्यङ्गूपनामक-गङ्गारामित्रचिता गैरिकस्च वर्णि समाप्तिमगमत्॥

_.590. भाषाद्यत्तिः। *Bhāṣā-vṛttiḥ*.

By Purusottama.

Sūttras of Pāṇini, compiled at the instance of Lakṣ-maṇa Sena, leaving out the Vedic sūttras.

Without beginning, without end. Separate paginations.

One of the colophons is given, which occurs on the obverse of the first leaf marked 1.

इति सार्वभीममिह्म-महामहोपाध्यायश्रीपुरुषोत्तमदेवस्य भाषावृत्ती दितौयाध्यायस्य तृतीयः पादः।

Post Colophon:—

ध्यायं ध्यायं गुरुपदपद्मं हरपदपद्मं स्थाता स्थाता। स्मारं स्मारं हरिपदपद्मं दिविधावचन्द्रोऽलेखीत्तूर्णम्॥ वैधाखस्य सुदिवस खाद्ये बसुदह्नाब्धित्तित्यागर्थे। ध्राके पादे यमभयभङ्गो गणपितमातुर्नामं नामं॥

On the reverse of that leaf commences the last section of the second adhyāya which comes to an end in leaf 11. Then follows a new pagination from 1 to 19, containing the first section of the fourth adhyāya.

4246.

3807. The Same.

Substance, country-made paper. 15×3¼ inches. Folia, 83. Lines, 5 on a page. Extent in slokas, 1,300. Character, Bengali. Date, Saka 1654. Appearance, discoloured.

It contains the seventh and the eighth adhyayas.

The Last Colophon: -

इति महामहोपाध्यायश्रीपुरुषोत्तमदेवस्य भाषावृत्तो खरुमो ऽध्यायः संम्पूर्णः।

Post Colophon: -

प्रकाव्दाः १६५8 पुस्तकसिदं श्रीभोलानाथ प्रकीयाः खाच्चर्य।

श्रीरामः भ्रगम्।

स्र्यंग्रहे तु नाश्रीयात् पूर्वं यामचतुरुयम् । चन्द्र[ग्र]हे तु यामांस्त्रीन् वालरुद्धातुरैर्विना । स्मृतिशास्त्रे विकल्पस्त आकाङ्गापूर्णे सति ॥

There are thirteen stray leaves along with the Bhāṣā-vṛtti.

4247.

3806. The Same.

Substance, country-made paper. $15 \times 3\frac{1}{4}$ inches. Folia, 15. Lines, 4 on a page. Extent in \overline{s} lokas, 250. Character, Bengali of the eighteenth century. Appearance, discoloured and worn out.

A fragment, containing VI. 1. 1 to VI. 1. 155 of Pāṇini.

Colophon:-

इति श्रीपुरुषोत्तमदेवस्य भाषायत्ती एकाच पादः।

Then a leaf more, marked 16, containing some suttras from VI. 3. 1.

A work of grammar taught in the Rājsāhi district in Bengal.

4248.

4129. The Same.

Substance, country-made paper. $13\frac{1}{2} \times 2\frac{3}{4}$ inches, Folia, 109. Lines, 5 on a page. Character, Bengali of the eighteenth century. Appearance discoloured. Incomplete at the end.

Colophons:—

17B, इति श्रीप्रकोत्तमदेवस्य भाषावृत्ती ज्याष्पादः; 30A, • रक्तपादः; 45B, • युग्नत् पादः; 55A, • चतुर्घाध्यायः समाप्तः; 70A, • पश्चमाध्यायस्य प्रथमः पादः; 85A, • धान्य पादः; 96B, पश्चमाध्यायस्य व्रतीयः पादः

The work breaks abruptly in the 109th leaf.

There is one more leaf containing the following colophon:—

इति टहत्पारमेश्वरतन्त्रे चिष्राणिवसंवादे गुरुस्तोचं समाप्तम्।

Beginning:

ज्ञानात्मानं परमात्मानं, etc., etc. Effaced.

4249.

3813. The Same.

Four batches of palm-leaves measuring $17\frac{1}{2} \times 2$ inches. Character, Bengali of the seventeenth century. In a fair state of preservation.

A.

Contains in 1 to 66 leaves the fifth adhyāya of Pāṇini. The first leaf is badly damaged and very nearly illegible.

Post Colophon :-

त्रुभमस्त ग्राकाञ्दाः १६११ । श्रीलच्मीनारायणग्रमीणः पाठार्थ-सिदं प्रस्तकं तेरिख २०ग्रे श्रावण अष्टमीतिथि ।

В.

Contains, in leaves 18 to 42, V. 2. 28 to V. 3. 8.

C.

Contains 1 to 23 leaves, of which 9, 21, 22 are missing. Suttras 6/1/2 to 6/3/4.

D.

Contains, in leaves 34 to 65, the end of VI. 3 and the whole of 6/4.

4250.

3798. The same with a commentary called Pañjikā.

By Višva-rūpa.

It contains two batches of leaves. I has 11 leaves and II, 63.

I.

Substance, country-made paper. $12\frac{1}{2} \times 3$ inches. Folia, I to II, the last two unmarked. Lines, 8, 9 on a page. Extent in \bar{s} lokas, 280. Character, Bengali of the sixteenth century. Appearance, very dilapidated.

A fragment. It contains the beginning of the Panjika:—

हिरं गिरां पति नता सता रुक्षाग्रादिसंक्तुतिस्।
भाषारुतेः समारम्भ विश्वक्षेण पञ्जिका॥
यदि सुविमलवाचः सन्ति टीका विधिज्ञाः
तदिष जड़िधयो मे नोद्यमो विस्मयाय।
[अथविदि]तमेतत् सर्वलोकप्रसिद्धं
कवित श्रुक्तिकादौ टिट्टिमक्तिंकते यत्॥
स्वान्ते च सत्परितोषहेतवे प्रकृषित्रया।
ममेयन्तु महाविद्यासारदुर्ज्जनकेतनम्॥

निर्विष्नेन प्रारिप्तिपरिसमाप्तिमिच्छन् ग्रन्थकत् इष्टदेवतां नमस्यन्नाह नमो बुद्धायेति पदसमुदायस्य क्रिया पेचालान्नमोऽन्त्वित्यर्थः।

बुद्धेस्तत्वज्ञानं तदस्मिन्नस्ति प्रशस्तं स बुद्धिः। अर्था आदित्वाद्व्। यद्यपि विविधवेदव्यवस्थितिवबुधानुमोदिवधायि वर्ष्ट्चिमावितौर्थ्यमाणवस्त्विवोधिता-विद्याद्यक्षित्ववद्यवस्थितिवबुधानुमोदिवधायि वर्ष्ट्चिमावितौर्थ्यमाण्यक्षित्ववद्याप्यक्षित्ववद्याप्यक्षित्ववद्याप्यक्षित्ववद्याप्यक्षित्ववद्याप्यक्षित्ववद्यमाणक्षित्ववद्यमाणक्यवद्यवद्यमाणक्षित्ववद्यमाणक्षित्ववद्यमाणक्षित्ववद्यमाणक्षित्ववद्यमाणक्षित्ववद्यमाणक्षित्ववद्यमाणक्षित्ववद्यमाणक्षित्ववद्यमाणक्षित्ववद्यमाणक्षित्ववद्यमाणक्षित्ववद्यमाणक्षित्ववद्यमाणक्यवद्यमाणक्यवद्यवद्यमाणक्यवद्यवद्यमाणक्यवद्यमाणक्यवद्यमाणक्यवद्यवद्यमाणक्यवद्यवद्यवद्यमाणक्यवद्यवद्यवद्यवद्यवद्यवद्यव

विवर्गं क्रियत इत्यर्थः। कुच भाषायां लोकिकपदप्रयोगे। रुक्तिः किं विशिष्टा अल्या सर्व्वविषयिगी जयादित्यादिरुक्तिमपेच्य।

> नाभविष्यदादा दिल्जियादित्यस्य घौमतः— नाज्ञास्यत् क्षचित् कश्चित् सूज्ञार्थमपि पाणिनेः॥

II.

Substance, country-made paper. 15×3 inches. Folia, 63 by counting. Without leaf marks. Lines, 7 to 9 on a page. Character, Bengali of the sixteenth century. Appearance, dilapidated. Writing effaced in many eaves. Without beginning and without end.

In the leaf VI of the second batch of leaves there is the colophon:—

इति विश्वरूपविरचितायां भाषा छत्तिपञ्जिकायाम् विभक्तिपादः।

RECASTS.

4251.

1702. प्रक्रियाकौमुदी। Prakriyā-kaumudī.

By Rāma-candra.

Two different manuscripts, one containing the Subanta-pāda and the other Tiñanta-pāda with Kṛdanta and Vaidika.

- (1) Substance, country-made paper. $9\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 136. Lines, 8, 9, 10 on a page. Character, Nāgara. Appearance, old.
- (2) $9 \times 3\frac{1}{2}$ inches. Folia, 118. Lines, 9 on a page. Character, Nāgara. Date, Saṃvat 1664. Appearance, old.

Post Colophon: -

संवत् १६६८ वर्षे ज्येष्ठवदी अमायां प्रक्रियाकोमुदी भट्ट-राघवस्रत-वास्तदेवेनालेखि श्री, श्रभमस्त । श्रभं भूयात् । निगमाङ्गस्कन्दमुखन्यंकुलच्चामिते (१६६८) हायने नलाख्ये ज्येषे बज्जलपच्चेके तिथौ पितृणां त्रिप्तदे व्यलिखीदासुदेवो दिजोऽग्रः प्रक्रियाकौमुदीं भागवे ।

See I.O. Catal. No. 613.

After the three verses quoted in I.O. Catal. of the preamble of this work, our manuscript has a fourth. It runs:—

मीमांसायुगलाच्यपादकणभुक्षप्रोताच्चतद्वाक्पदा दुर्जेयखनश्रास्त्रतप्तमनसां श्रव्दाधिकेच्छावताम्। श्रव्दाधारविसार्थ-साधुवचनध्वान्तादिनाश्राच्यमान् रम्याच्छं पुरुरामचन्द्रजनिता सा प्रक्रियाक्रोमुदी॥ Published in the Bombay Sanskrit series.

473. The Same.

Substance, country-made paper. $8\frac{3}{4}\times4$ inches. Folia, 89, of which leaves 1, 4 to 6, 8, 38, 40, 43, 44, 56, 74, 76 to 78, 83 and 86 are missing. Lines, 8, 9 on a page. Character, Nāgara. Appearance, old.

Fragmentary.

4253.

8764. The Same.

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$, $3\frac{1}{2}$ inches. Folia, 352. Lines, 7, 8 on a page. Extent in \overline{s} lokas, 2,700. Character, \overline{N} \overline{a} gara. Old. Incomplete.

A.

Folia 178 only.

The Colophon of the first part:—

इति श्रीमत्परमहंसपरिवाजकाचार्यः श्रीमद्गोपालाचार्य-गुरु-पूज्यपादिशाष्य-श्रीरामचन्द्राचार्येण विरचितायां प्रक्रियाकौमुद्यां सवन्तं समाप्तं

सम्बत् + + +

В.

An incomplete copy from 60 to 141 up to the end of Subanta.

C.

An incomplete copy, with leaves 1-92, तिवन्तप्रक्रिया।

Beginning:—

प्रकृतिः सा जयत्याद्या यया धात्वादिरूपया। यञ्जान्ते भ्रब्दरूपाणि पर्प्रत्ययसिन्धेः॥

धातोः। स्राहतीयाध्यायान्तं वस्त्रमाणाः प्रत्यया धातो र्रोयाः।

5756. Commentary on the same. By \$\bar{S}r\bar{\bar{\chi}} Kr\bar{\chi}na\$

(Tiñanta section, only three fragments.)

Substance, country-made paper. 11×4 inches. Folia, 107+49 (of which the 22nd and the 33rd leaves are missing) + 31. Lines, 8 to 10 on a page. Character, Nagara. Appearance, old. Fragments.

I. Colophon in the first batch consisting of 107 leaves:—

87B, प्रथ्वीमण्डलमोलिमण्डनमणिः (?)
अशिक्षणस्य क्रतौ समाप्तिमगमत् व्याख्या परस्मैपदे॥

It comes up to the root Bhañj.

 ${
m II.}$ It begins with Ad (ग्रद्):—

28B, एथ्वीमख्लमौलिमखनमणि • अगमत् साह्वादिकप्रक्रिया ॥

36A, प्रथ्वीमाड्लमीलिमाड्नमणिः ॰ समाप्तिमामत् दैवादिकी प्रक्रिया ॥

38B, एथ्वीमाहलमीलिमाहनमाताः ॰ समाप्तिमामत् खाद्याश्रया प्रक्रिया ॥

49B, एथ्वीमग्डलमौलिमग्डनमग्गिः ॰ समाप्तिमगमद्रौधादिकी प्रक्रिया॥

III. Consisting of 31 leaves:

4A, पृथ्वीमाडलमीलिमाडलमाणः ॰ समाप्तिमामत्तानादिकप्रक्रिया ॥

9B, एखीं माइल, etc. समाप्तिमगमत् क्रीयादिका प्रक्रिया॥ Curādi-gaņa is not complete.

4254A.

11165.

Substance, country-made paper. Character, Nagara of the nineteenth century.

A fragment of a commentary on contradictory points in Pāṇini, with its leaves marked 2-11 by the author of Prakriyā-pradīpa, and pupil of Seṣa-Vīreṣvara.

4B, इति संज्ञाप्रकरणम्।

11B, इति खरादिसन्धः।

See I.O., page 192b, Catal. No. 728.

There is also a leaf marked 1, containing two extracts from some Purāṇa.

I.

Beginning:

सू॰ उ॰।

अथातः संप्रवच्यामि समासेन न विस्तरात्। येन ज्ञानविप्रेषेगा स्टत्युं प्रश्चन्ति देच्चिनः॥

Colophon: -

सू० य० ४६ खध्याये।

II.

Beginning:—

सूत उ०।

अथातः संप्रवच्यामि पापस्याकरणाय तु । भोगाविधिष्ठपापानां लच्चाणं सुनिसत्तमाः॥

Colophon :-

सू॰ य॰ अध्याये ४७

9177. सिद्धान्तकौ मुदी। Siddhānta-kaumudī.

Substance, country-made paper. $11\frac{1}{2} \times 6$ inches. Folia, 343. Lines, 10 on a page. Extent in slokas, 6,860. Character, Nagara. Date, Saka 1765. Appearance, fresh. Remarkably correct. Neatly written. Complete.

All leaves have the marginal note. सि॰ को।

The note of the scribe:

श्रुमं भवतु प्राक्ते १९६५। त्रानन्दनाम सम्बत्सरे त्राषाठ श्रुद्ध ६। इन्द्वासरे तहिनं समाप्तं॥ इदं पुक्तकं गङ्गाधर वक्तवन्त त्राठवले याचे बासे श्रीगजाननाय नमः। श्रीसरखये नमः। श्रीक्षणार्पणमस्तु।

4256.

7734. The Same.

I.

Substance, country-made paper. $10\frac{3}{4} \times 5$ inches. Folia, 26-144 (from the declension of Suzz to the end of Samāsa) + 1-90 (containing the Taddhita chapter) + 1-69 (from the beginning of Tyādyanta to the end of Divādi) + 1-70 (from Svādi to the end of Tiñanta) + 1-90 (Kṛdanta). Lines, 9 on a page. Character, modern Nāgara. Appearance, fresh.

II.

Substance, country-made paper. $10 \times 4\frac{1}{4}$ inches. Folia, 80. Lines, 10 on a page. Character, Nāgara of the nineteenth century. Appearance, fresh.

From the beginning to Samāsa.

III.

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 6. Lines, 27 on a page. Character, Nāgara of the nineteenth century. Appearance, soiled.

Contains Vaidikī-prakriyā.

4427. The Same.

(पूर्वार्डमाचम्)।

Substance, country-made paper. 10×5 inches. Folia, 169. Lines, 14 on a page. Character, Nāgara of the eighteenth century. Appearance, discoloured. Complete.

Post Colophon:—

शुभमस्तु मिति वैशाख शुदि तिथी १ नच्च १५ योगे ११ श्रीगणेशाय नमः ॥ श्रीगुरुभ्यो नमः, etc.

4258.

8513. The Same.

(उत्तराईमाचम्)

Substance, country-made paper. 12×5 inches. Folia, 24. Lines, 7 on a page. Character, Nāgara of the nineteenth century. Appearance, fresh.

A mere fragment containing a portion of tinanta only.

4259.

4560. The Same.

Substance, country-made paper. 10\frac{3}{4}\times 5 inches. Folia, 195: Tiñanta pāda is complete in 93 leaves, Kṛtpada in 80 leaves and Vaidika-prakriya in 22. Three in three different hands. Lines, 9 to 11 on a page. Character, Nāgara. Appearance, oldish.

Post Colophon Statement to the Tiñanta-pāda:—

संवत् १०३८ वर्षे श्रावण वित् ॥ रहस्पितवासरे लिखितं बालक्षणीन लेखकपाठकयोः श्रुभं भूयात् ॥ मांगल्यं ददातु ॥

4260-61.

9604. The Same.

Substance, country-made paper. $17\frac{1}{2} \times 5\frac{1}{2}$ inches. Folia, 202. Lines, 7 on a page. Extent in slokas, 2,425. Character, Nāgara. Date, Samvat 1891. Appearance, old. Incomplete.

From the beginning to the end of Samāsa.

4262.

8915. The Same.

Substance, country-made paper. $17 \times 5\frac{1}{2}$ inches. Incomplete. From the beginning to leaf 107. The last eight leaves are a restoration in a slovenly hand. Up to a portion of the chapter on Samāsa. Lines, 10-13 on a page. Character, Nāgara of the nineteenth century. Appearance, fresh.

4263.

8703. The Same.

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 70+29. Lines, 7 on a page. Extent in \overline{s} lokas, 4,900. Character, N \overline{a} gara. Fresh.

From the beginning to the Krdanta chapter and taddhita.

4264.

11178. The Same.

Substance, country-made paper. 11×5 inches. Folia, marked 2-10. 12, 13, 73, 173. Character, modern Nāgara.

A fragment.

4265.

11182. The Same.

Substance, country-made paper. $9 \times 4\frac{1}{2}$ inches. Folia, 14-138 and another set marked 1-13. Lines, 7, 8, 12 on a page. Character, modern Nāgara. Appearance, fresh.

I.

From अचोन्यादिटि to the end of Samāsa.

II.

तद्भित from the beginning to the Suttra कोपधाच.

There are 6 stray leaves belonging to Siddhānta-kaumudī and 16 leaves belonging to Madhya-kaumudī.

4266.

9603. The Same.

Substance, country-made paper. $17\frac{1}{2} \times 5\frac{1}{2}$ inches. Folia, 109. Lines, 7 in a page. Extent in slokas, 1400. Character, Nāgara. Date, Saṃvat 1901. Appearance, fresh. Incomplete.

It contains the chapter on Taddhita only.

Post Colophon:—

सम्बत् १६०१।

4267.

8863. The Same.

Substance, country-made paper. Character, Nāgara of the eighteenth century. Appearance, discoloured.

Six batches of leaves.

T.

From the beginning to leaf 50 ending in "कम्मणि दितीया" अनुक्ते कर्ष्मणि दितीया etc. (12×5% inches.)

TT.

From leaf 26 of the বিভন্ন chapter to leaf 110 of the same chapter. $(12 \times 5\frac{1}{2} \text{ inches.})$

III.

Sixty-four leaves of the chapter on বিভন্ন ৷ (10×5) inches).

IV.

Leaves, from 20 beginning with एकवचनं सम्बुद्धिः to leaf 116 of, the सिद्धान्तकोसुदो . (10×5% inches.)

V.

Leaves from 51 to 122 of the सिद्धान्तकोमुदी. (12×5) inches).

VI.

Leaves 49–70 ending with the colophon. इति खर्प्रक्रिया इति चिवटीकंटि-वरदराजञ्जतमध्यसिद्धान्तकौसुदी समाप्ता. $(11\frac{1}{2}\times 5\frac{1}{4}$ inches).

4268.

8578. The Same and connected works.

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$, $12\frac{1}{2} \times 4\frac{1}{2}$, $9\frac{1}{2} \times 4$, $12\frac{1}{2} \times 4\frac{1}{2}$, $14 \times 5\frac{1}{4}$ inches. Folia, 668. Lines, 8, 9, 10, 11, 12, 13, 18 on a page. Character, Nāgara. Appearance, old, incomplete.

- (1) From leaf 1 to 138. $13\frac{1}{2} \times 5$.
- (2) Leaf 37 to 99. 13×5 .
- (3) From leaves 16 to 37. (सन्धि and सुवन्त)। 12½×4½.
- (4) सिद्धान्तमञ्जूषा by Nāgeša Bhaṭṭa. The date of copying is Saṃvat 1828. स्मोटवाद from the beginning to the end. Leaves, 1 to 233. 13×5.
 - (5) A few leaves of सुवन्त । 13×5.
- (6) Leaves from 22 to 31, $11 \times 4\frac{1}{2}$, marked इर्माने with portions of some commentary later than प्रव्देन्द्योखर which it quotes.
 - (7) मञ्जूषा from 39 to 105. 13×5.
- (8) From the beginning of the 2nd half to the end of বিভন্ন | Leaves 1 to 67. $12\frac{1}{2} \times 4\frac{1}{2}$.
 - (9) वैदिकप्रक्रिया complete. Leaves 1 to 17. $9\frac{1}{2}\times 4$.
- (10) The first twenty leaves of अपत्यार्थतद्भित from the beginning. 13×5.
- (11) The first eight leaves of বীৰেন্দ্ৰীনা from the beginning. $14 \times 5\frac{1}{2}$.

(12) The first thirteen leaves $14 \times 5\frac{1}{2}$ of खरटीका the last two works (11 and 12) are by Jaya-kṛṣṇa, son of Raghunātha Bhaṭṭa, son of Govardhana Bhaṭṭa, the best of the मौनिक्ज

4269.

9271. The Same.

Substance, country-made paper. 13×5 inches. Folia, 15. Lines, 10, 11 on a page. Extent in šlokas, 300. Character, Nāgara. Appearance, tolerable. Incomplete.

A part of the Vaidika-prakarana of the Siddhānta-kaumudī.

It begins thus:—

श्रीगणेशाय नमः। इन्द्सि पुनर्वस्तिरेकवचनं॥ दयोरेकवचनं वा स्यात्॥ पुनर्वसुनंद्यचं॥ पुनर्वस्त वा। लोके तु दिवचनमेव॥ विश्राखयोस्त्र॥ प्राग्वत् विश्राखानद्यचं॥ विश्राखे॥ षष्ठीयुक्त-इन्द्सि वा॥ षष्ठ्यन्तेन युक्तः पतिश्रंब्दश्कन्द्सि विसङ्गो वा स्थात्॥

4270.

9610A. The Same.

Substance, country-made paper. Character, Nagara. Appearance, fresh.

Three batches of leaves.

I.

From leaf 36 to leaf 42 on মুবনা (13×5 inches).

II.

Leaves from 132 to 170 on विभक्ति and समास । $(13\frac{1}{2}\times5)$ inches).

III.

From leaf 1 to leaf 28 on বিজন $(11 \times 4\frac{1}{2} \text{ inches})$.

A commentary on the same.

4434. प्रौढ़मनोर्मा। Praudha-manoramā.

A commentary on Siddhanta-kaumudī by the author himself.

Substance, country-made paper. $13 \times 4\frac{1}{2}$ inches. Folia, 85. Lines, 11 on a page. Character, Nāgara of the early nineteenth century. Appearance, fresh. Incomplete at the end. Up to Avyayībhāva Samāsa.

Often printed and often noticed.

4272.

4561. The Same.

Substance, country-made paper. $12 \times 5\frac{1}{2}$ inches. Folia, Tiñanta is complete in 124 leaves and kṛdanta in 111. Lines, 9 on a page. Character, Nāgara. Date, Samvat, 1739. Appearance, discoloured.

Contains two chapters only—Tiñanta and Kṛdanta.

Post Colophon Statement to the Tiñanta-prakaraṇa:—
शुभमन्तु। श्रीरन्तु। ग्रह्मसंख्या खवागाकरविहिभिः। सुभं
भवतु। श्रीरामाय नमः। ३२५०।

Post Colophon Statement to the Kṛdanta-prakaraṇa:— ग्रुभमन्त । संवत् । १७३६ संख्या २७५० ।

4273.

8704. The Same.

Substance, country-made paper. $9\frac{1}{2} \times 4$ inches. Folia, 111. Lines, 9 on a page. Extent in \overline{s} lokas, 3,500. Character, N \overline{a} gara, Fresh. Old. Incomplete.

On the Kṛdanta chapter in 111 leaves.

Post Colophon:—

संवत् १८४४ मीतीः प्रस वदी ११ वार + + + +।

11181. The Same.

Substance, country-made paper. 13×5 inches. Folia, 18. Lines, 10 on a page. Character, modern Nägara. Appearance, fresh.

A mere fragment.

Beginning:—

ध्यायं ध्यायं परं ब्रह्म स्नारं सारं गुरोर्गिरः। सिद्धान्तकोमुदीवाखां कुर्माः प्रोक्मनोरमाम् ॥, etc.

4275.

11052. The Same.

Substance, country-made paper. $13 \times 5\frac{1}{2}$ inches. Folia, 17 to 96. Lines, 12 on a page. Character, Nāgara of the nineteenth century. Appearance, fresh.

20A, इत्यच् सन्धिः।

96A, इति इलन्ताः स्त्रीलिङ्गाः।

The MS. ends abruptly in the next chapter.

There is one more leaf marked 123 belonging to the same work.

4276.

11180. The Same.

Substance, country-made paper. 13×5 inches. Folia, 99 to 145. Lines, 11 on a page. Character, modern Nāgara. Appearance, fresh. A mere fragment.

4277.

8916. The Same.

With the commentary लघुश्रन्दरतम् Laghu-sābda-ratnam.

By Hari Dīkṣita, the grandson of Bhaṭṭojī Dīkṣītā.

Substance, country-made paper. 13×5 inches. Folia, 150. In tripāṭha form. Character, modern Nāgara. Appearance, fresh. Incomplete. Up to a portion of Kāraka.

See L. 791.

526. लघुग्रब्द्रहम्। Laghu-sabda-ratnam.

A commentary on the Praudḥa-manoramā. By Hari Dīk. ṣīta son of Visvesvara Dīkṣitā and grandson of Bhaṭṭoji Dīkṣita.

To the end of the Suvanta chapter.

For the manuscript see L. 1293.

This is called Laghu-sabda-ratna, because there is a larger work called simply Sabda-ratna. See I.O. Catal. 651 and 652.

4279.

11210. The Same

Substance, country-made paper. 10×4 inches. Folia, 218. Lines, 8, 9 on a page. Character, Nāgara. Date, Saṃvat, 1853. Appearance, fresh. To the end of Subanta.

Colophon:

इति श्रीमदी चितभट्टो निषी चदी चित चरिवर चिते प्रौड़मगी-रमावाखाने लघुणब्दरले सवन्तं समाप्तिमगमत्।

Post Colophon:—

संवत् १८५३ मिति चैचवदीये समाप्त । राम । राम ।

4280.

5279A. The Same.

I. सुवन्त।

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches. Folia, 4 to 168, of which the 31st is missing, in two hands the first ending leaf 57. Lines, ll on a page. Character, Nāgara of the early nineteenth century. Appearance, old and discoloured. Incomplete in the beginning.

Colophon:

इति श्रीमदीचितभट्टोजीपोचदीचितहरिवरचिते प्रोडमगो-रमाव्याखाने लघणव्दरते सवन्तं समाप्तिमगमत्।

II. तिङन्तप्रकर्णम्।

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches. Folia, 56. Lines, 11 per page. Character, Nāgara of the nineteenth century. Appearance, fresh.

Colophon: ---

इति दीचितभट्टोनिपोच-दीचितहरि-विरचिते लघुणब्दरते-तिङन्तं समाप्तम्।

III. वैदिको प्रक्रिया।

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches. Folia, 19. Lines, 11 on a page. Character, Nāgara of the nineteenth century. Appearance, old and discoloured. Complete.

Colophon:-

इति दीच्चितश्रीमद्भट्टोजीपोच-दीच्चितवीरेश्वरएच-दीच्चित-चरि-विरचित-लघुण्च्दरते वैदिकी समाप्ता।

See I.O. Catal. No. 653.

4281.

8867. The Same.

Two fragments from the beginning.

Substance, country-made paper. 12½×6 inches. I, fr. 1-53; II, fr. 1-33. Lines, 12 on a page. Character, modern Nāgara. Appearance, fresh.

Mańgalācaraņa :--

ग्रेषिवभूषणमी हे भ्रेषाभ्रेषार्थलाभाय। दातुं सकलमभी छफलमी छेयं क्रपाटृ छिः॥

4282.

10887. The Same.

Substance, country-made paper. $9\frac{1}{2} \times 4$ inches. Folia, 79. Lines, 10 on a page. Character, modern Nagara. Appearance, fresh. A fragment.

Colophon:—

इति श्रीमदीचित्रमृहोजिपोत्र-दीचित्तवीरेश्वरपुत्र-दीचित-इरि-विरचिते लघुण्यव्दरते वैदिकी समाप्ता॥

Post Colophon:-

संमत् १८५३ सीति जेट युदी न २।

4283.

3085. भावप्रकाशः। Bhāva-prakāšah.

By Vaidya-nātha Pāyagūņde.

Substance, country-made paper. $11\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, I to 107+ 1 to 97+227 to 415+424 to 594. Lines, 10, 12 on a page. Character, Nāgara. Appearance, discoloured. The first half of the first leaf is entirely corroded breadthwise.

Bhāva-prakāša is a commentary by Vaidya-nātha Pāyaguṇḍe on Laghu-šabda-ratna of Hari Dīkṣita, which is a commentary on Prauḍha-manoramā by Bhaṭṭoji-Dīkṣita, a commentary on his own Siddhānta-kaumudī.

Leaves 1 to 107 end with Paribhāṣā-prakaraṇa.

Then come leaves 1 to 97, a restoration, beginning from the third line of 106B. (colophon in 96B— इति इत्सिक्धि).

After a gap come leaves 227 to 415 of the old manuscript. There is a colophon in 251A, which closes the Pañca-sandhi-prakaraṇa:—

इति श्रीमत् पायगुर्खोपात्यमचादेवस्तवेर्णागज-वैद्यनाथकत-भावप्रकाणे लघुण्यव्दरत्वयात्याने पञ्चसन्धिप्रकर्णं परिपूर्णम् ।

There is, again, a gap of leaves 416 to 423. The last batch of the leaves are from 424 to 594 and are of the old MS. The last leaves are concerned with Kāraka and upapada.

The first leaf of which the first half is entirely gone contains:—

- (1) वान्यदं शिवाङ्गकं शैवशिवोषशोभितं शिवं शिवेच्यारतभी।
- (2) लंकारकं दुर्गरमोमाकान्तया युतं गुरुं नत्वाश्रये भ्रव्दर।
- (3) ब्रालदयान्वित पायगुर्छे खपाख्यातो वैद्यनाघो यथामति।
- (4) लंचरेदिव्यादिसृव्यादिविधितः भिष्ठाचारानुमितात् मङ्गला।
- (5) लाचादौ निर्व्विष्ठपरिसमात्याद्यधं सामान्यतो मङ्गलस्य पाप्तले।
- (6) इत्यादिवचनबोधितावध्यकत्त्रीयविद्याधिपदेवता मङ्गल।
- (7) मङ्गलातिरिक्तमङ्गलस्य यो वै खामित्वादिश्रत्यादिस्चितया।
- (8) मुनिप्रमाणकलमेतद्ग्रत्र्यस्य तन्माचानुयायिलं च देवतादिवाच।
- (9) दोषनिटत्तिपालक-प्राथम्यबोधक-प्रास्त्रविषयत्वेन तदसु।
- (10) नियतुं शिष्ठशिचायै व्याख्यात्रश्रोतृग्रामनुषङ्गतो मङ्ग—

(2nd leaf) लाय च प्रथमोक्तदेवतावाचक्रेष्रभ्रव्दबोध्यपतञ्जलियुक्त-संख्देवताविषयकं स्तुत्थात्मकं मङ्गलं निबञ्जाति भ्रेषविभूषणमिति।

4284.

9371. लघुप्रब्देन्द्रशेखरः। Laghu-sabdendu-sekharah.

A commentary on Siddhānta-kaumudī.

By Nāgeša.

Substance, country-made paper. 13×5 inches. Folia, 95. Lines, 15 on a page. Extent in slokas, 5,700. Character, Nagara. Appearance, tolerable. Incomplete to the end of स्त्रीप्रत्य ।

This is a well-known commentary on Siddhanta-kaumudī.

Mangalācaraņa :--

· पातंजलमहाभाष्ये क्षतभूरिपरिश्रमः। भिवभट्टसतोधीमान्....। नत्वा फणीम्मं नागेम्मस्तनुते लघुम्बदेन्दुमेखरं॥

5279B. The Same.

A commentary on Bhaṭṭoji Dīkṣita's Siddhānta-kaumudī by Nāgeša Bhaṭṭa, son of Siva Bhaṭṭa; being an abridgement of Sabdendu-šekhara by the same author.

I. तिङन्तप्रकर्णम्।

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches. Folia, 6 to 134. Lines, 10 on a page. Character, Nāgara of the nineteenth century. Appearance, old. Incomplete in the beginning.

Colophon:-

इति शिवभट्टस्तसतौगर्भन-नागोनौभट्टसते लघुश्रव्देन्द्शेखरे तिङन्तं सम्पूर्णम्।

In a later hand:-

ग्रम्थसंख्या २६५०।

II. हात्रकरणम्।

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches, Folia, I to 55. Lines, 7 on a page. Character, Nägara of the nineteenth century. Appearance, old. Complete.

The leaves are all marked ल. भे. हा.

Colophon:

इत्युपाध्यायोपनामकि भ्रवभट्टस्ततसती गर्भज-नागोजी भट्टसते

लघुग्रब्देन्दुग्रेखरे सि—

Here the MS. breaks off.

See L.O. Catal. Nos. 663, 664 and 665.

4286.

5229. The Same.

Substance, country-made paper. $12 \times 5\frac{1}{2}$ inches. Two fragments, one containing 72 leaves of which 9th to 31st and 34th are missing; and the other contains 47 leaves of which the 34th and the 36th are missing. Character, Nāgara. Appearance, old and worn out.

8866. The Same.

Substance, country-made paper. $12\frac{1}{2}\times 5$ inches. Folia, 72. Lines, 12, 13 on a page. Character, Nagara of the nineteenth century. Appearance, discoloured. A fragment.

4288.

11092. The Same.

Substance, country-made paper. $10\frac{1}{2} \times 5$ inches. Folia, 100, Lines, 12 on a page. Character, modern Nāgara. Appearance, fresh.

95B, इत्यजन्ताः पुंलिङ्गाः।

The MS. ends abruptly in the next chapter.

4289.

11192. The Same.

Substance, country-made paper. 11×5 inches. Folia, 8 to 31. Lines, 15 on a page. Character, modern Nāgara. Appearance, fresh.

A fragment of Sabdendu-šekhara (Samjñā-prakaraņa).

4290.

4421. The Same.

Substance, country-made paper. 15×6 inches. Folia, 1-72+1-65 and 1-38. Lines, 14 on a page. Character, Nāgara. Appearance, old and worm-eaten. The first half only.

A copy of the lithographed edition of Benares.

4291.

517. चिद्धिमाला। Cidasthi-mālā.

By Vaidya-nātha Pāyaguṇḍe.

A gloss on the Laghu-sabdendu-sekhara, by Vaidya-nātha
Pāyaguṇḍe.

For the manuscript see L. 1305.

It comes to an abrupt end.

वैयाकर्णिसडान्तरताकरः।

Vaiyākaraņa-siddhānta-ratnākarah.

Being a commentary on Siddhanta-kaumudī.

By Rāmakṛṣṇa Bhaṭṭa, the son of Timmalla.

See L. 705.

Hand-writing eighteenth century.

4293.

5279C. तत्त्ववोधिनौ। Tattva-bodhinī..

A commentary on the Siddhānta-kaumudī, by Jñānendra Sarasvatī.

T.

Substance, country-made paper. 11 × 5 inches. Folia, 328. Lines, 11 on a page. Character, Nāgara. Appearance, old.

From the beginning to the end of Taddhita.

For the beginning see I.O. Catal. No. 654, 655.

324A, इति तद्धितप्रक्रिया।

Then follows the commentary of Dvirukta-prakarana, which is not complete, in the present manuscript.

II. तिङ्न्तकार्ग्डम्।

Substance, country-made paper. 11×5 inches. Folia, 171. Lines, 11 on a page. Character, Nāgara. Date, Samvat 1899. Appearance, old and discoloured. Complete.

Colophon:

इति श्रीपरमहंसपरिब्राजकाचार्थ-श्रीवामनेन्द्रसामिचरणार-विन्दसेवकज्ञानेन्द्रसरखती हाती सिद्धान्तकौ मुदी व्याख्यायां तत्त-कौ मुद्याख्यायां तिङन्तकार्यं समाप्तम्। Post Colophon Statement:-

संवत् १८९८ खाषाङ वदि नवस्यां भ्रनी वासरे भ्रतभिषानच्चचे लिखितं परिद्वतकाभ्रीरिसच्च जरामपठनार्थम्। सुभं भूयात्।

4294.

9619. The Same.

Substance, country-made paper. $10 \times 5\frac{1}{2}$ inches. Folia, 65. Lines, 8 on a page. Extent in \bar{s} lokas, 780. Character, N \bar{a} gara. Appearance, tolerable. Incomplete at the end.

Well known.

From the beginning to अन्सन्धिपाद upto "इदुतौन सप्तम्यर्थे" सूत्रम्। 4295.

9777. The Same.

Substance, country-made paper. 11×6 inches. Folia, 38. Lines, 6 on a page. Extent in slokas, 418. Character, Nagara. Appearance, tolerable.

A fragment.

End of परिभाषा प्रकरण and beginning of अन्सन्ध।

4296.

8702B. The Same.

Substance, country-made paper. $10 \times 4\frac{1}{4}$ inches. Folia, 358. Lines, 10 to 11 on a page. Extent in \overline{s} lokas, 7,200. Character, N \overline{a} gara. Wormeaten. Fresh. Incomplete.

- 1. The Tiñanta-kāṇḍa complete in 199 leaves.
- 2. The Krdanta chapter complete in 159 leaves.

4297.

262. सुबोधिनी। Subodhinī.

By Jaya-kṛṣṇa, son of Raghu-nātha, and grandson of Govardhana Bhaṭṭa of the Mauni family.

For the manuscripts see L. 1417.

Contains commentary on the chapter of accentuation only, of Bhaṭṭoji Dīkṣita's Siddhānta-kaumudī grammar, Repeatedly printed in India.

4298.

8917. The Same.

Substance, country-made paper. 13¼ × 5½ inches. Folia, 28. Lines, 10 on a page. Character, modern Nāgara. Appearance, fresh.

Contains commentary on Vaidika prakriyā only. Complete in 28 leaves.

See L. 3122.

4299.

894. सिद्वान्तकोमुदीगूड़फक्किकाप्रका<mark>शः।</mark>

Siddhānta-kaumudī-gūḍha-phakkikā-prakāšaḥ.

By Indra-datta Upādhyāya.

For the manuscript see L. 1771.

The manuscript has been repaired with transparent paper. But on the margins ordinary thick paper has been used, and almost all the leaf marks are covered over with it. So at the present state of the manuscript it cannot properly be described.

4300.

2859. पूर्व्वपद्यावली । Pūrva-pakṣāvalī.

By Horila Sarmā.

Substance, country-made paper. $11 \times 4\frac{3}{4}$ inches. Folia, 49. Lines, 7 on a page. Extent in slokas, 1,000. Character, Nagara of the nineteenth century. Appearance, fresh. Complete.

The MS. contains a collection of subtle questions on Sanskrit grammar, put to the assembly of pundits at Puṇya-grāma or Puna during the ascendency of the Peshwas. The questions relate to Siddhānta-kaumudī mainly.

Mangalācaraņa:—

नमस्कृत्य भ्रिवं साम्बं गग्गनायकसंयुतं। ' लभन्ते यत्यसादेन लोकाः सर्व्वमनोर्यम्॥

The object of the work and its author:

प्रथमामसभायां ये व्याक्तता मम सिन्नधी।

पूर्वपद्धाः क्तता लोकैः पिखतिर्दुःसमाधयः॥

लिखन्ते ते मया यतिरुपकाराय धीमताम्।

क्षात्राणां सुगमैः पद्धैः श्रीमद्धोरिकप्रभीणा॥

Colophon:

इति श्रीमद्धोरिलप्र[म्म]कता पूर्वपद्धावली समाप्ता।

4301.

252. मध्यसिद्धान्तकौमुदौ।

Madhya-siddhānta-kaumudī.

By Varada-rāja.

Substance, country-made paper. $10\frac{1}{2} \times 4$ inches. Folia, 133. Lines, 11 on a page. Extent in slokas, 3,058. Character, Nagara. Appearance, old.

Separate pagination for different sections. The first two leaves of Samāsa are missing.

An abridgment of Siddhānta-kaumudī called Madhya-kaumudī, from its moderate scope: not so detailed as Siddhānta-kaumudī, nor so condensed as Laghu-kaumudī.

4302.

1954. The Same.

Substance country-made paper. 10×4 inches. Folia, 85. Lines, 8, 9 on a page. Character, Nāgara. Appearance, discoloured. Down to the yananta-prakriyā.

Post Colophon: -

है पुरक्त नानादिचित भागवत यांचे उपसे

4303.

11183. The Same.

Substance, country-made paper. 10×5 inches. Lines, 9, 10 on a page. Character, Nāgara.

The leaves of two different MSS.

- I. 1-39 from the beginning to the suttra द्युतिसाणोः संप्रसारणम्।
- II. Marked 38-70, from the concluding portion of बुतादि।

70A, इति णिच् सन् यङ्लुगन्ताः।

It ends abruptly after the suttra कत्तेः काड् सलोपस।

4304.

5103. The Same.

Substance, country-made paper. $9\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 100 to 208. Lines, 9 on a page. Character, Nāgara of the eighteenth century. Appearance, old, worn-out and faded. A fragment.

From the middle of $N\bar{a}ma$ - $dh\bar{a}tu$ to the end of the work.

Last Colophon: -

इति श्री + + + वरदराजभट्टक्रता मध्यसिद्धान्तनौसु^{दी} समाप्तिमगमत्।

Post Colophon Statement:—

र + + + रामपण्डितस्य ॥ मध्यसिद्धान्तकौसुरी लेखक प + + + +

9301A. The Same.

Stray leaves.

The chapter on तिङ्न of Madhya-kaumudī in 41 leaves, and 8 leaves of kṛt-prakaraṇa of the same, both with marginal notes.

4306.

9776. The Same.

Substance, country-made paper. 11×6 inches. Folia, 20 to 59. Lines, 9 on a page. Extent in slokas, 560. Character, Nāgara. Appearance, tolerable.

A mere fragment.

4307.

10856. The Same.

Substance, country-made paper. 10×5 inches. Folia, 16. Lines, 10 on a page. Character, Nāgara of the nineteenth century. Appearance, discoloured. A mere fragment.

4308.

10871. The Same.

Substance, country-made paper. 9×4 inches. Folia, 43. Lines, 8 on a page. Character, Nāgara of the nineteenth century. Appearance, discoloured. A fragment.

43A, इत्यव्ययानि ।

4309.

11256. The Same.

Substance, country-made paper. Character, Nāgara.

A fragment of Madhya-siddhānta-kaumudī, with leaves marked from 70-72 and 71-80.

2287. लघुसिडान्तकौमुदी।

Laghu-siddhānta-kaumudī.

By Varada-rāja.

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 139, of which 16, 18, 19, 20, 21 are missing and the leaf-mark of 102 is omitted. Character, Nāgara of the nineteenth century. Appearance, fresh.

Colophon:

ग्रास्त्रान्तरे प्रविष्ठानां वालानां चोपकारिका। कृता वरदराजेन लघुसिद्धान्तकौसुदी॥

Post Colophon:—

सुभमस्तु। इति स्त्रीकासियीस्वानायजी।

4310A.

8703A. The Same.

In 75 leaves.

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 75. Lines 8 on a page. Extent in slokas, 1,100. Character, Nāgara. Fresh.

तिङ्पाद	• • •	$1-43\mathrm{B}.$
द्यत्		43B-50B.
विभक्ति	•••	51A-52A.
समास	• • •	52B-60A.
तद्भित	•••	60A-72B.
स्त्री प्रत्यय		72B-75A.

4311.

11193. The Same.

Substance, country-made paper. $10\frac{1}{2} \times 5$ inches. Folia, 40 to 127. Character, modern Nāgara. Date, Samvat, 1857. Appearance, fresh.

From the suttra लः कम्मेशि च भावे चाकमीकेभाः to the end.

Last Colophon:—

भास्त्रान्तरे प्रविष्ठानां वालानां चोपकारिका। छता वरदराजेन लघुसिद्धान्तकौमुदी॥ सिद्धान्तकौमुदी भ्रव्दकौस्तुमभोगभोगतः। चक्रे वरदराजः श्रीलघुसिद्धान्तकौमुदीम्॥

इति समाप्ता।

Post Colophon:—

संवत् १८५० प्राके प्रालिवाह्नीये प्राके १०२२ भारपदे मासि कृष्णपचे तिथी षथां रिववासरे लिखितिमदं पुलक्षम्। श्रीयुक्तच्छिवनाथेन खहस्ताच्चरेण श्रीसर्व्वोपरि विराजमान ज्ञानप्रकाणस्य तस्य पाठनाथें सुभमस्तु पत्रसंख्या १२०।

4312.

11237. The Same.

Substance, country-made paper. 11×5 inches. Folia, 32. Lines, 9 on a page. Character, modern Nāgara. Fresh.

A mere fragment. To the end of the avyayas or indeclinables.

4313.

11236. The Same.

Substance, country-made paper. $10\frac{1}{2} \times 5$ inches. Folia, 28. Lines, 7 on a page. Character, modern Nāgara.. Fresh.

A mere fragment.

26A, इत्यजन्ता न प्रंसका लिङ्गाः।

It ends abruptly.

4314.

11105. The Same.

Substance, country-made paper. 10×5 inches. Folia, 2 to 14. Lines, 9 on a page. Character, Nāgara of the nineteenth century. Appearance, discoloured. A mere fragment. One stray leaf.

11000. The Same.

Substance, country-made paper. $11 \times 4\frac{1}{2}$ inches. Folia, 67. Lines, 7 to 9 on a page. Character, modern Nāgara. Appearance, fresh,

It begins with Akhyāta: लट, लिट्, लुट्, etc.

The last leaf 67 ends with the sūttra of Taddhita:

PHILOSOPHY AND TECHNICAL RULES OF PANINI.

4317.

8085. वाक्यपदीयः। Vākyapadīyaḥ.

By Bharty Hari.

Substance, country-made paper. 10×5 inches. Folia, 2 to 88. Lines, 9 on a page. Character, Nāgara. Saṃvat, 1758. Appearance, old, wormeaten and worn-out.

Last Colophon: —

इति श्रीभर्त्तृहरिक्तते वान्यपदीये हतीयः कार्षः।

Post Colophon :-

श्रुभमस्तु संवत् १७३८ समये पुस सुदी १० राम राम ग्रह्म-संख्या १८७५।

The author died in 651, so says It Siang.

4318.

1458. वाक्यपदीयप्रकाशः। Vākyapadīya-prakāsāh.

By Hari-vrsabha.

Substance, country-made paper. $11 \times 4\frac{1}{2}$ inches. Folia, 24+31=55. Lines, 7 on a page. Extent in slokas, 1,155. Character, Nagara. Date, Samvat 1902. Appearance, new.

Contains the first kāṇḍa only.

Colophon:

इति श्रीमहावैयाकरणहरिष्ट्षभविरचिते वाक्यपदीयप्रकाणे स्थागमसमुचयो नाम ब्रह्मकाग्छं प्रथमं समाप्तम्।

Post Colophon: -

संवत् १८०२ स्रावण कषापचा दुतियां बुधे दिजेनालेखि काप्यां।

The text and the commentary both have been printed in the Benares Sanskrit series by Mahāmahopādhyāya Gangādhara Šāstrī, C.I.E.

In the fifth and sixth centuries A.D. the study of Panini with its Bhāsya was discontinued. Bhartr Hari's Guru Vasu-rāta got a manuscript of the sūttras and the bhāsva from Southern India and taught it to him. He wrote the Vākvapadīva commonly called after his name Hari-kārikā, as a succinct commentary to the Mahā-bhāsva in verse. The work has three kāndas: Brahma-kānda, Vākva-kānda and Pada-kānda. It is commonly said that the kārikās have two commentaries, one by Hela-raja and the other by Punya-rāja, The first two kāndas have been printed with commentary. Punya-rāja's name appears in the commentary of the second kāṇḍa, but not in the first. In the printed text the editor attributes the commentary to Punya-rāja, but on what authority he does not say. Neither in the body of the commentary nor in the colophon of the first kānda is Puņya-rāja's name mentioned.

4319.

8822. The Same.

With a commentary. ब्रह्मकाएडम् only.

Substance, country-made paper. 14×5 inches. Folia, 37. Lines, 9 on a page. Extent in slokas, 800. Character, Nagara. Date, Samvat 1936.

Complete in 37 leaves and 157 verses.

4320.

1114. प्रकीर्गप्रकाशः। Prakīrņa-prakāšah.

By Helā-rāja.

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{3}{4}$ inches. Folia, 239. Lines, 12 on a page. Extent in slokas, 8,600. Character, Nāgara. Appearance, tolerable.

A commentary on the third part, Prakīrņa, or Padakāṇḍa of Bhartṛhari's Vākyapadīya. Incomplete at the end. See I.O. Catal. 707. The commentator was the son of Bhūri-rāja.

4321.

572. स्फोटतत्त्वम्। Sphota-tattvam.

By Sesa-Krsna.

For the MS. see L. 1431.

The end:—

प्राक्तन्तु (?) स्वित्तमुक्तानां माला क्रष्णविनिष्मिता।
विदुषामदिषां नग्छे भासतामसतामपि ॥ १ ॥
क्रियानारनभावेन यत् सर्व्वचानुभूयते ।
स प्रव्यगात्मा जयित प्रव्यव्रद्धमयं महः ॥
प्रव्यव्यक्तिमधानं श्रीमङ्गाद्यकार(स्थ)सम्मतम् ।
श्रीकृष्णप्रेषविदुषा स्मोटतन्त्वं निरूपितम् ॥
विदङ्किः सदसद्व्यिक्तिनारिभः सारहारिभः ।
रागविदेषरहितैर्दूषितं वास्तु भूषितम् ॥

A work on the philosophy of grammar. It follows Mahā-bhāṣya and Bhartṛ Hari. The author's time is the end of the sixteenth century.

4322.

883. स्फोटचटकम्। Sphota-caṭakam.

By Maunī Kṛṣṇa Bhaṭṭa, son of Raghu-nātha by Jānakī, and grandson of Govardhana.

For the MS. see L. 1780.

Aufrecht, in his Cat. Cat., would call the work Sphotacandrikā. He gives also the author's name as Jaya Kṛṣṇa, which is not supported by any of his authorities.

487. वैयाकर्णिसडान्तभूषणम्।

Vaiyākaraņa-siddhānta-bhūsaņam.

By Koṇḍa Bhaṭṭa, son of Rangoji Bhaṭṭa.
For the manuscript see L. 1328.

It ends :-

विद्याधीश वड़ेक्सं च्कयितं श्रीमाध्य-भट्टारकं
जिला केल[ला]दिवेङ्कटस्य सिन्नधेप्यान्दोलिकां प्राप्तवान्।
यस्त्रके मुणिवर्यंस्त्रच विद्यति सिद्धान्तभंगं तथा
माध्वानां तमचं गुरूपमगुरुं रङ्गोजिभट्टं भजे॥
पाणिनौयवचसा खलु मूलं चे[ं]द्रशेखरभवानिति रूढ़ं।
तेन भूषणमिदं चि तवैव प्रीतये भवतु सांव शिवस्य॥

This MS. begins with the commentary of the 27th kārikā out of 74 by Bhaṭṭoji Dīkṣit on the philosophy of grammar.

Colophon:

इति श्रीमत् पदवाकाप्रमाणपारावारपारीन-धुरीणरंगोजी-भट्टात्मजकौण्डभट्टछते वैयाकरणभूषणे चरमः स्फोटवादः समाप्तः।

4324.

11021. The Same.

Substance, country-made paper. 12×5 inches. Folia, 171. Lines, 11 on a page. Character, modern Nāgara. Appearance, fresh. Complete.

Last Colophon:—

इति श्रीसत्पदवाक्यप्रमाणपारावारपारीणधूरीणरङ्गोजिभद्रा-तमज-कोण्डभट्टकते वैयाकरणभूषणे चरमः स्फोटवादः समाप्तः।

4325.

8864. The Same.

Substance, country-made paper. $11 \times 4\frac{3}{4}$ inches. Folia, 132. Lines, 10 to 14 on a page. Character, Nāgara, written in a neat, clear hand of the eighteenth century. Appearance, discoloured. Complete.

The Last Colophon: -

इति श्रीमत्पदवाक्यप्रमाणपारावारपारीणधुरीख-रंगोजिभद्रा-त्मजश्रीकोंडभट्टक्वते वैयाकरणभुषणे चरमः स्लोटवादः समाप्तः।

4326.

7792. The Same.

Substance, country-made paper. 101×5 inches. Folia, 20. Lines, 11 on a page. Character, modern Nāgara. Appearance, fresh.

A mere fragment, up to apādāna-kāraka (ablative).

4327.

9767. The Same.

Substance, country-made paper. 11×4 inches. Folia, 34. Lines, 8 on a page. Extent in slokas, 670. Character, Nāgara. Appearance, tolerable.

A fragment.

4328.

8702A. The Same.

Substance, country-made paper. $10 \times 4\frac{1}{4}$ inches. Folia, 87. Lines, 8 on a page. Extent in slokas, 1,400. Character, Nāgara. Date, Saṃvat 1838. Fresh. Worm-eaten. Complete.

Complete in 87 leaves. Samvat 1838. Contains Spoṭa-vāda only.

समैनाम वैश्राख सुदि पुरनवासी वारसोमा।

4329.

917. The same with a commentary called Darpana.

For the manuscript see L. 1818.

The text is by Konda Bhaṭṭa, son of Rangoji and nephew of Bhaṭṭoji; and the commentary by Harivallabha, son of Vallabha Parvatīya of Kūrmācala.

8926. भूषणमार्टीका। Bhūṣaṇa-sāra-ṭīkā.

Substance, country-made paper. $11 \times 3\frac{1}{2}$ inches. Lines, 9 on a page. A fragment with leaves marked 75 to 78, 96, 99 and 100. Character, Nagara of the nineteenth century. Appearance, discoloured and worn out.

This appears to be a gloss on an abridged recension of Koṇḍa Bhaṭṭa's commentary on 74 kārikās.

In leaf 96B, Colophon:—

इति श्रीमङ्क्षणसारटीकायां परीच्वायां समासप्राक्तिनिरूपण-

4331.

477. लघुवैयाकरणसिडान्तमञ्जूषा।

Laghu-vaiyākaraņa-siddhānta-mañjūṣā.

By Nāgeša Bhaṭṭa, son of Siva Bhaṭṭa and Satī, pupil of Hari-dīkṣita and Rāmāšrama.

For this MS. see L. 1341. It is a mere fragment. For complete copies of the work see I.O. Catal. No. 718 and Aufrecht, Cat. Bodl., No. 403.

4332.

11227. The Same.

Substance, country-made paper. 12½×4 inches. Folia, 387. Lines, 8, 9 on a page. Character, Nāgara of the nineteenth century. In two different hands the first ends in 24. Appearance, fresh. Complete.

Colophon:

इति श्रीमदुपाध्यायोपनामकसतीगर्भजिष्मवसट्टसुत-नागेष-इतो वैयाकरणसिद्धान्तमञ्जूषाख्यः स्मोटवादः।

Post Colophon:—

श्रुभमस्तु । संवत् १८ । ग्रन्थसंख्या २००० । श्रीरामक्तव्याय नमः।

4495. The Same.

Substance, country-made paper. 11×5 inches. Folia: आकाञ्चादि-विचार: in 1 to 66, धालर्थनिपानार्थनिर्णयः in 1 to 27, सुवर्धनिचारः in 1 to 129, स्फोटविचारः in 1 to 57. Lines, 11 on a page. Character, Nāgara. Appearance, fresh. Complete.

A copy of the lithographed edition of Benares.

4334.

3679. परमलघुमञ्जूषा। Parama-laghu-mañjùṣā.

By Nāgeša Bhaṭṭa.

Substance, country-made paper. 13×4 inches. Folia, 9. Lines, 10 on a page. Extent in slokas, 260. Character, Bengali. Date, Saka 1745. Appearance, fresh. Complete. Without the Mangalacarana.

For a description of the work see L. 2299. This is an abridgment of the author's own work Vaiyākaraṇa-laghu-siddhānta-mañjūṣā.

Post Colophon Statement :-

प्राक्त सेषुचतुक्तमोरितुरगर्द्धेष्टें दिने गौष्यते-मींने सप्तत्रक्षमे परिगते पत्ते चतुर्ध्यान्तियौ । मञ्जूषामसिते लिलेख परमां नागेप्रभट्टोदितां लब्बीं श्रीप्रिवसुन्दरीपदयुगं कालीप्रसादः स्मरन्॥

श्वाब्दाः १७४५ । श्रीदुर्गा ।

4335.

11132. **कला**। Kalā.

Being a commentary by Vaidya-nātha Pāyaguṇḍe on Nāgeāa's Vaiyākaraṇa-siddhānta-mañjūṣā.

Substance, country-made paper. 12×5 inches. Folia, 256. Lines, 11 on a page. Character, modern Nāgara. Appearance, fresh. The MS. ends abruptly.

Beginning:-

रामं वामघनध्यामं निकामं हृदयंगमम्। कामं वन्दे जगद्धाम विस्थामं वचसां सताम्॥

For a description of the work see I.O. Catal. No. 722.

4336.

5872. शब्दतत्त्वप्रकाशः। Sabda-tattva-prakāsaļ.

By Indra Datta Upādhyāya.

Substance, country-made paper. 12½ × 3½ inches. Folia, 26. Lines, 7 on a page. Extent in šlokas, 520. Character, Nāgara. Date, Saṃvat 1877 and Šaka 1742. Appearance, fresh. Complete.

A clear logical analysis of words—roots and inflections. It is mainly based on Nāgeša's work and consults Phaṇi-bhāṣya.

The Mangalacarana and the object of the work:— श्रीगरोशाय नमः।

प्रवन्द्य गोविन्दपदारिवन्दं वन्दारुमन्दारमधे(हे)न्द्रदत्तः। तत्त्वप्रकाम्यं कुरुते तु बाल-युत्पत्तिसिद्धौ प्रशिभाष्यदृष्ट्या॥

तच तावत् सक्तलभ्रव्दमूलकारणताद्वातोरर्थ उच्यते। फलयापारसार्थः पदार्थप्रतीतो हेतुः सम्बन्धः।

3A, तदेवं धालर्थी व्याख्यातः। धातोईये प्रत्ययाः तिङः क्रतस्य। तुन तावित्तङोऽर्थं उत्यति।

6B, तदेवं सनादार्थो व्याखातः। अधुना सदर्थ उच्यते।

8A, तदेवं क्रदर्थो व्याख्यातः। चाय धातुप्रत्ययाभ्यां प्रब्दा व्यत्पादिताले चतुर्विधा जातिग्र्याक्रियासंज्ञा इति।

11B, तदेवं सपरिकरः प्रव्दोऽर्थेच व्याख्यातः। स्वय प्रव्दाहिहित-विभक्तीनामर्थं उच्चते। 18A, तदेवं विभक्त्यर्थो व्याख्यातः। अय ग्रव्दानां विभक्त्यन्तत्वात् पदत्वं तत्र पदमुहिग्र्य यो विधीयते स पदोहेग्र्यकविधिः स च क्वत्तद्वितसमासैक्ग्रेषसनाद्यन्त- धातुरूपा दिन्तर्चते।

23B, खाय तद्धित उचाते।

It ends :-

नागेणीयग्रश्चद्ध(') निर्मण्यैतदृष्टतं क्तम्।
धीमश्चानेन विमलं बाललालनहेतवे॥
सुजनो दुर्ज्जनो वा स्यादुपयोगो द्वयोरपि।
इष्यत्येको गुगं दृष्ट्वा दुष्यत्यन्यः स्वभावतः॥
उपपत्तिस्तु संवादिचन्तामणितरो हिकौ (?)।
निष्कृष्टोऽचार्थं एवोक्तो बाल्युत्पत्तिसिद्धये॥

Colophon:-

इंत्यपाध्याय-इन्द्रदत्तकतः भ्रब्दतत्त्वप्रकाभः समाप्तः।

Post Colophon :-

सुभोदयायास्त । संवत् १८०० । भ्राके १०४२ ।

फालगुनस्यासिते पत्ते सप्तम्यां स्रगुवासरे ।

काभ्यां भिवाग्रलालेनासन्ने सोमेश्वरस्य च ॥

गुरून् मातृं स्तथा पितृन् स्नातृ मित्रान् सुद्धः जनान् ।

संस्राय लिखितः सोयं भ्रव्दतन्त्वप्रकाभकः ॥

श्रीहेरम्बोऽवतु सदा पाठकस्य मितप्दः ।

येनेयं ग्रश्चमूर्त्तिर्द्धं कृता तं जगदीश्वरः (?) ॥

4337.

10204. पाणिनीयपरिभाषा। Pāṇinīya-paribhāṣā.

By Vyādi.

Substance, country-made paper. $10\frac{1}{2} \times 4$ inches. Folia, 3. Lines, 10 on a page. Character, Nāgara of the eighteenth century. Appearance, old and discoloured. Complete.

Beginning:-

महागगपतये नमः॥

अर्थवरग्रहणेनानर्थकस्य ग्रहणं। न अवर्ण ग्रहणेषु। लहार-प्रतिपदोक्तयो + + कस्येव ग्रहणं। न तु लाच्चिकस्य। गौर-मुख्ययोर्मुख्येकार्थसंप्रत्ययः॥ श्रीपदेश्विकप्रायोगिकयोरौपदेशिकस्य ग्रहणं। क्वचिमाक्विमयोः क्विमे संप्रत्ययः। भवति च वड्ड-ब्रीहो तद्गुणसंविज्ञानाय अवयवेन विग्रहः समुदायसमासार्थः। प्रस्तादपवादा अनन्तरान् विधीन् वाधन्ते नोत्तरान्। मध्योप-वादाः पूर्व्वान् विधीन् वाधन्ते नोत्तरान्।, etc., etc.

End:

गतिकारकोपपदानां हाद्भः सन्नः समासवचनं प्राक्स वृत्यत्तेः। चक्रकेख्यियतो यव + चापक + न सर्व्वच ।

Colophon:

द्रति व्याडि़विरचिता पाणिनीयपरिभाषा समाप्ता श्रीविश्व-नायो जयतु।

Post Colophon:—

<mark>राउल भि्वरामस्येदं पुस्तकम्।</mark>

4338.

9216. परिभाषापाठः। Paribhāṣā-pāṭhaḥ.

Substance, country-made paper. 11 × 5 inches. Folia, 6. Lines, 6 on a page. Extent in šlokas, 72. Date, Samvat 1904. Character, Nāgara. Appearance, tolerable. Complete.

It belongs to the Pāṇini School. There are 129 Paribhāsās in this MS.

It begins as in the next two numbers.

Post Colophon:—

मुभं भूयात् संवत् एकोनविं प्रतिप्रतोत्तरचतुर्ष्। पा॰ मु॰ दिवी॥

10891. The Same.

Substance, country-made paper. 11×5 inches. Folia, 5. Lines, 8 on a page. Extent in šlokas, 90. Character, modern Nāgara. Appearance, fresh. Complete.

- Colophon:—

इति पाशिनीयपरिभाषा।

On technical rules for the interpretations of the sūttras of Pāṇini.

Beginning:—

ॐ श्रीगगोशाय नमः।

याखानतो विशेषप्रतिपत्तिन हि सन्देहादलच्चणम् ॥ १॥ न हि कार्था[ी]निमित्तत्वेनाश्रीयते ॥ २॥

Then 126 such rules.

End:—

सामान्यक्ततिषु सम्बन्धाभिधानच प्रत्यये नान्यच रूढ़ः भिन्नरूपायभिचारसम्बन्धेभ्यः (?) १२६॥

4340.

11264. The Same.

The first leaf only.

Beginning:-

अ खस्ति श्रीगुरुगग्रमा + पदपङ्गजेभ्यो नमः।

व्याख्यानतो विशेषप्रतिपत्तिनं हि सन्देहादलद्यां। १। न हि कार्थ्यो निमित्तत्वेनाश्रीयते। २। इतरेतराश्रयाणि कार्थ्याण्यपि शास्त्रिण प्रवर्त्तन्ते। ३। यदागमास्तद्गुणीभूतास्तद्गुणीन् ग्रह्मन्ते। ४। निर्दिश्यमानस्यादेशा भवन्ति। ॥। नानुबन्धक्रतमने(१)कालत्व-मिति ६।

3796. परिभाषाद्यत्तः। Paribhāṣā-vṛttiḥ.

By Sīra-deva.

Substance, palm-leaf. $18\frac{1}{2} \times 2$ inches. Folia, 81. Lines, 6 on a page. Extent in slokas, 3,200. Character, Bengali of the fifteenth century. Appearance, without any defect. Complete.

Colophon:-

इति वैयाकरणतनुज-महामहोपाध्यायश्रीसीरदेविदि चितायां परिभाषादत्ती न्यायसिद्धपरिभाषाविवरणम्।

Post Colophon:

समाप्ता चेयं परिभाषाविवरणदीपिका।
श्रीदुर्गाचरणे भ्ररणमस्त सम जन्मिन जन्मिन।
यत्नेन लिखिता प्रस्ती यो हरेत् प्रस्तिकामिमाम्।
श्रुकरी तस्य माता च पिता तस्य च गर्दभ[:]॥

श्रीविष्णुरामभूमीणः खाच्चरमिदं पुस्तकञ्च।

See I.O. Catal. No. 672 and L. 2074.

There is a complete index of the contents of the work at the beginning of the manuscript.

4342.

10571. The Same.

Being a commentary on the paribhāṣās—or general rules of interpretation and application of Pāṇini's grammar.

By Sīra-Deva.

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches. Folia, 29 (by counting). Lines, 10 on a page. Character, modern Nāgara. Appearance, fresh.

A mere fragment.

The leaves of the fragment seem to be in disorder, many of which are not marked.

2646. परिभाषेन्दुशेखरः। Paribhāṣendu-šekharaḥ.

By Nāgoji Bhaṭṭa.

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches. Folia, 56. Lines, 11 on a page. Character, Nāgara of the nineteenth century. Appearance, fresh. Complete.

Often described and often printed.

4344.

9567. The Same.

Substance, country-made paper. 13×5 inches. Folia, 23. Lines, 17 on a page. Extent in šlokas, 1,380. Character, Nāgara. Date, Šaṃvat 1911. Appearance, old. Complete.

Full of marginal notes.

Well known and often printed.

4345.

881. परिभाषेन्दुशेखरकाशिका।

Paribhāṣendu-šekhara-kāšikā.

By Vaidya-nātha Pāyaguṇḍe, son of Mādhava by Veṇī.

For the manuscript see L. 1782.

Post Colophon Statement:—

वाणाखभूमिता भाष्या वाखाता ग्रस्यकारिणा। खर्खास्ता अन्तरेणेयं सांवाणिष्टेर्विभावतां॥ २२५॥ संवत् १८१६ मि॰ माघ यु॰ १३ सुभम्।

Aufrecht, in his Cat. Cat., p. 612, seems to think that Vaidya-nātha has two commentaries on Paribhāṣendu-sekhara, one Gadā and the other Kāṣikā. I think, however, that those cataloguists who got incomplete manuscripts, thought from the first verse of the present commentary, that it was named Gadā.

The verse is:—

वैद्यनायः.....तनुतेऽगदाम्।

The colophon calls it kāšikā.

4346.

328. सिञ्चपरिभाषा । Siddha-paribhāṣā.

Substance country-made paper. 9×4 inches. Folia, 56 (by counting). Lines, 10 on a page. Extent in slokas, 1,210. Character, Nagara-Appearance, fresh. Incomplete.

The work appears to be notes by some paṇḍita on the technical rules of the Pāṇini school of grammar.

It begins:—

श्रीगगेशाय नमः।

माजिरित यदापि परिभाषादेशे विधिशास्त्राणासुपस्तिते गुग्भिदकल्पनेन पदेकवान्यता अन्यथा इकोयणचीत्यादी तिह्यीनां व्यवच्तित्व्यविद्याद्यारणप्रवत्ती पस्तात् परिभाषेकवास्त्रताया-मिप जातिनवत्त्वयोगात् सुक्तवन्तिमितिन्यायवाधापत्तेस प्राचीन-वास्त्रीकवान्यता कत्तुंमश्रक्या संज्ञाशास्त्राणां तु इत्यादि।

The first leaf is not marked, the second leaf is marked 1, the third leaf is marked 2, the fourth leaf is marked 8, the fifth leaf is marked 9, and the sixth leaf is marked 11. In this leaf the work ends:—

इत्यसिद्धपरिभाषायां नवीनसतनिष्कार्ष। भ्राव भ्राव श्री।

The other 50 leaves are consecutively marked from 1 to 50, though this portion begins abruptly and ends also abruptly.

The first leaf begins:—
ि दुहेः हो ढिच च दादेर्थातो र्घः।

And the fiftieth leaf ends:—

उत्तरीत्या षधन्तस्य कार्य्थितया तद्घटकस्येसो निमित्तलान् भावात् दिर्वचने ऽचीत्येतदप्रक्ती तदसङ्गतिरित्यलङ्गृतबुद्धि न ।

872. The Same.

Substance, country-made paper. 13×6 inches. Folia, 51. Lines, 10 on a page. Extent in slokas, 1,000. Character, modern Kāshmīrī. Appearance, old and repaired with transparent paper.

It ends thus:—

पूर्वमुप्सर्गेण सम्बन्धात् धातुग्रहणाभावे विशिष्टात् स नयति-रिति तच अचेव धातूपसर्गयोः समासाय ते उप[प]दिमिति छित-गतिर्गतौ सदकात् पूर्व इत्यादिसूचस्थालच्यानिर्णायकभाष्य-विरोधेन अस्य भाष्यस्थ(मि)मदुक्तरौत्यैव व्याखोचिता ॥

सम्पर्णम् ॥ समाप्तम् ॥

All the leaves except the eleventh has on the left upper margin सा॰ री॰, while on the eleventh leaf it is अ॰ को॰।

This is of the nature of a Kroda-pattra, and very modern, as it often quotes Sekhara of Nāgoji Bhaṭṭa.

SUBSIDIARY TREATISES OF THE SCHOOL OF PĀŅINI.

4348.

745. **धातुलक्ष्णम्** । Dhātu-lakṣmaṇ<mark>aṃ.</mark>

For the manuscript see L. 1591.

Post Colophon Statement :--

संवत् १६८२ वर्षे स्रावणस्त्र वस्त्री । स्वी

This is not a work on Vaidika roots, as Aufrecht, following Rājendralāla says. No special roots are acknowledged for the Vedas.

It is written in the Sūttra form in 8 sections. Peterson calls a similar book Dhātu-lakṣaṇa-pariṣiṣṭa, which may be an appropriate description. But it cannot be said to what it is a pariṣiṣṭa. It looks more like an Anukramaṇi or index of initial words of some Vedic work than anything else. As it is in 8 sections it seems that the work to which it is an index was an Aṣṭādhyayi.

4349.

9792. पाणिनीयधातुपाठः । Pāṇinīya-dhātu-paṭhaḥ.

Substance, country-made paper. 11×5 inches. Folia, 4. Lines, 11 on a page. Extent in slokas, 96. Character, Nāgara. Appearance, tolerable. Incomplete at the end.

Beginning:

ॐ नमः शिवाय। भू सत्तायां परसीपदी कथानाः षट्-चिंग्रदनुदान्तेताः। राध रुद्धी, स्पर्ध संघर्षे, गाष्ट प्रतिष्ठालिप्रयोः ग्रस्थे च, वाष्ट लोड़ने, नाष्ट्र गांचोपतापैश्वर्थाणीःष, दध धार्यो। इत्यादि।

2531. श्रीरतर्ङ्गिणी। Kṣīra-tarangiṇī.

By Kṣira-svāmī.

For the MS. and the work see L. No. 2588.

It gives the meanings of the Sanskrit roots with or without prefixes thereon, according to Pāṇini.

4351.

2809. धातुपाउः। Dhātu-pāṭhaḥ.

By Bhīma Sena.

Substance, foolscap paper. $7 \times 4\frac{1}{2}$ inches. Pages 53. Lines, 13 on a page. Extent in \overline{s} lokās, 350. Character, Nāgara. Appearance, fresh. Complete. Bound in book-form.

It begins:—

श्रीगणेपाय नमः।

भू सत्तायां, चितौ संज्ञाने, चुतिर खासेचने, चुतिर चरणे, मत्य विलोडने, कुथि पुथि लुथि मथि मश्चि हिंसायामित्यादि।

It ends:—

रुञ खावर्गो, धूञ् कमाने, धौञ् तर्पेगो इत्युभयपदिनः।

Colophon : --

इति खार्थागजनासुरादयः समाप्ताः। इति स्रीभीमसेनप्रोक्तो धातुपाठः समाप्तः। स्रीविस्त्रेस्त्रय्थेनमः॥

4352.

8504. The Same.

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches. Folia, 26 of which the first two are missing. Lines, 9 on a page. Extent in slokas, 378. Character, Nagara of the eighteenth century. Appearance, old and discoloured.

Colophon:-

इति भौमसेंनद्यत-धातुपाठः समाप्तः।

This belongs to the school of Pāṇini.

See I. O. Catal. No. 686. In this MS. there are seven lines more than in the I.O. MS. at the end.

4353.

10505. The Same.

Substance, country-made paper. $9 \times 3\frac{1}{2}$ inches. Folia, 18. Lines, 10 on a page. Extent in slokas, 468. Character, Nāgara. Saṃvat, 1743. Appearance, discoloured. Complete.

Colophon:—

इति श्रीभीभसेनविरचितः पाणिनीयधातुपाठः समाप्तः॥

 $Post\ Colophon:$

संवत् १७४३ समये चाश्विन शुक्तमछी रिववासरे लिखितं पट्टवर्द्धनोपनामकविश्वनाधेन। लेखकपाठकयोः श्वमं भूयात्। श्वीगणपतिर्जयति। श्रीरामार्पणमस्त् ॥ श्रीरस्तु ॥ भग्नएकेतादि।

4354.

3718. धातुप्रदीपः। Dhātu-pradīpaḥ.

By Šrī-Raksita.

Substance, palm-leaf. $16 \times 1\frac{1}{2}$ inches. Folia, 59. Lines, 5 on a page-Extent in \overline{s} lokas, 1,400. Character, Bengali. Date, \overline{s} aka, 1490. Appearance, old and worn out. Complete.

Colophon:—

इति स्रीरिच्चतक्तती धातुप्रदीपे धातुप्रदीप एव परि-समाप्तस्थायं।

Post Colophon :-

ॐ नमः क्षणाय। ॐ नमो महेश्वराय। ॐ नमो दुर्गायै। ॐ नमः स्टर्थाय। ॐ नमो गणपतये। लिखितमिदं श्रीर्ष- नन्दनप्रामीयाः पुस्तनं नेनचित्। प्राकाब्दाः १४८० वितारिख २६ च्याषाङ्ख्य ॥

क्वाणा क्वाणा यदुवं भ्रवतंस कंसनाभ्यकर संसारसार।
पादसरोजयुगं तव सत्या नाद नमामि नमामि नमामि [॥](१)
निवार्थ्यतामालि किमप्ययं वटुः, etc., etc.

In a different, later, bad hand:—

दम्धं दम्धं त्यज्ञित न पुनः काञ्चनं शुद्धवर्णम्

क्विन्नं क्विन्नं त्यज्ञित न पुनः खादुतामिच्चुद्रग्छः।

ष्टश्चं ष्टश्चं त्यज्ञित न पुनञ्चन्दनं चारुगन्धं

प्राग्णान्तेऽपि प्रक्षतिविक्तिर्जायते नोत्तमानाम्॥

Begins :—

ॐ नमः प्रिवाय।

मञ्ज्ञघोषप्रसादेन धातूनां रहित्तमारभे।
बज्जपोऽमून् यथा भीमः प्रोत्तवांत्त्तददागमात्॥
व्यप्रयुत्तत्वात् सत्तालच्चणस्यार्थस्य सर्व्वपदानुव्यापकालेन प्राधान्यात् धातु सज्जायां भवतेरनुवादेन च भूप्रस्तिप्रव्यसन्तानवाचकस्य
भूवादिप्रव्यस्य निपातनात् धाल्यंभदजन्त + + + + + +
भवतिमेव प्रथमं निर्द्धिप्रति।

This is a commentary on the Pāṇinīya Dhātu-pāṭha. It follows Bhīma Sena. See I. O. Catal. No. 687.

The I.O. MS. gives the full name of the commentator as Maitreya Rakṣita. The present MS. omits Maitreya and calls him by his title Rakṣita.

Published by the Varendra Research Society.

4355.

11120. धातुपाउः। Dhātu-pāthaḥ.

Substance, country-made paper. 10×5 inches. Folia, 14. Lines, 11 on a page. Character, modern Nāgara. Appearance, fresh. Incomplete at the end.

On the margins of the first four leaves: धातुपाठ।

Beginning:—

ॐ गर्णेभाय नमः।

ॐ तां भवानी(?) भवानीतक्कोशनाश्विशारदां। शारदां शारदाम्भोजसितसिं हासना सस ॥ (?)

भू सत्तायामुदात्तः परसीभाषः एघ रुद्धी, स्पर्द संघर्षे पराभि-भवेच्हा गाष्ट्र प्रतिस्ठालिपायोग्रीयो च, etc.

14B, इति अविकरणास्तुदादयः।

Of Rudhādi there are only 2 lines. The MS. ends abruptly.

Apparently connected with the Pāṇini school.

4356.

1596. गणपाउः । Gaṇa-pāṭhaḥ.

By Rāma-Kṛṣna, son of Govardhana Dīkṣita.

Substance, country-made paper. 10 × 5 inches. Folia, 30. Lines, 9, 10 on a page. Extent in šlokas, 500. Character, Nāgara. Date, Saṃvat 1873. Appearance, fresh. Complete.

Post Colophon:—

वैसाख श्रुक्त संवत् १८०३ श्रुभं भ्रुयात्। कल्याणमस्तु।

Colophon:-

इति गणपाठे गोवर्ज्जनदीच्चितसूनु-रामक्षणविर्चिते ब्रष्टमी-ऽध्यायः।

The work belongs to the Pāṇini school of grammar and is divided in eight chapters.

It seems to be an abridgment of the Gaṇapāṭhaḥ attributed to Pāṇini.

Aufrecht seems to have attributed it to Sakaṭayana's school in the first volume but in the second he correctly attributes it to Pāṇini's school.

4356A.

9206. पाणिनीयगणः । Pāṇinīya-gaṇaḥ.

Substance, country-made paper. 11½×5 inches. Folia, 9. Lines, 11 on a page. Extent in šlokas, 225. Appearance, fresh. Incomplete, to the end of the second chapter. Beautifully written.

Often printed in India.

4356B.

1749. पाणिनीयगणपाठः । Pāṇinīya-gaṇa-pāṭhaḥ.

By Geya-deva.

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 17. Lines, 12 on a page. Extent in slokas, 280. Character, Nāgara. Samvat, 1878. Appearance, fresh. Complete.

The Colophon giving the name of the author:—

इति श्रीगेयदेवविर्चिते अनेक + + गुणकल्पनाध्यायः। (?)

The mangalacarana and object of the work:--श्रीमन्तं विद्वलं नत्वा गुरूश्वापि प्रयत्नतः।
संग्रह्मन्ते गणाः प्रातिपदिकानां यथामति॥

This is a collection of Prātipadika gaņas such as:—

1B, अय सर्वादिः; अय खरादिः, अय चादिः; 2A, अय प्रादिः, अय खरादिः; 2B, अय साद्यात्प्रस्तयः, अय तिस्रद्शुप्रस्तयः, अय व्याप्रादिः; 3A, अय प्राक्रपार्थिवादिः, अय श्रेण्यादिः; 4A, अय दिधपय आदयः and so on.

The date of the manuscript:-

वस्रविस्वन्द्रिमतेऽब्दे नभोमासि सिते पद्मे तिथी पूर्वदेव-गुक्वासरे लिखितमिदं गुलजारेग्रेत्यलम्।

On the left hand upper margin there is π , π , in the first two leaves and π , π throughout the leaves from 3 to 17 the last leaf. But there is no definite name of the work given in the body of the work.

<mark>2984. उणादिस्त्चम्</mark> । Unādi-sū<mark>tram.</mark>

Substance, country-made paper. $7 \times 4\frac{1}{4}$ inches. Folia, 13. Lines, 14 on a page. Extent in slokas, 350. Character, Nagara. Samvat, 1675. Appearance, discoloured. Complete to the end of the 5th pada.

 $Last\ Colophon: -$

इत्यणादिसूचे पश्चमः पादः।

The Post Colophon Statement : -

श्रुभमस्तु ।

यतेखि मिश्रेण समग्रमेतत् उणादिसुचं नभिस च्रापायां। भानो दिने मन्मथवत्सरे हि खिभ्रास्त्रपाठार्थमश्रुक्षपद्ये॥

संवत् १६७५।

It begins:—
ह्वापाजिमिस्रदिसाध्यश्रभ्य उग्रा॥ रिच्च + कि कि इति विसिभ्यस्य । इटंदसीग्रः। टृसनि जनि चरि चटिभ्यो ज्या॥

It ends:—

मंगेरलच् ॥ चादि भुवोऽमेः सत्जूमि गमि चमेर्णधायाः

4358. 1753. उगादिष्टत्तिः। Unādi-vrttih.

By Ujjvala Dutta.

Substance, country-made paper. $11 \times 4\frac{1}{2}$ inches. Folia, 93. Lines, ll on a page. Character, Nāgara. Date, Saṃvat, 1695. Appearance, tolerable. Complete.

Post Colophon:—

संवत् १६८५ समये आषाङ सुदि ८ रवौ समाप्तोऽयं ग्रह्मः। भ॰ वैजनाथपुजविषाुदेवेन ग्रहीतिमदं पुस्तकं मौत्योन। Published by Aufrecht and Jīvānanda Vidyāsāgara.

2875. The Same.

Substance, country-made paper. 10 × 5 inches. Folia, 63. Lines, 10 on a page. Character, Nagara. Date, Saka 1511. Appearance fresh. Complete.

Colophon : --

इत्युञ्चलदत्तविर्व्वितायां उत्पादिस्त्री प्रकीर्धपादी दश्रमः पादः समाप्तः। इत्युगादिस्ताः समाप्ता।

Post Colophon: -

प्राके रुद्रप्रच्याकरमित मासे च पौषे सिते ऽद्यन्यामार्किदिनेऽश्विनीम[भ]सिहते साध्येऽपि योगे दिनः। गोविन्दो बुधनीलकार्डतनयो दैवच्चचूड्रामिशः प्रास्त्रचः स उगादिद्यत्तिमलिखत प्रब्दच्-सत्प्रीतये॥

4360.

3594. The Same.

Substance, country-made paper. 15½×3¼ inches. Folia, 44. Lines, 7 on a page. Character, Bengali of the eighteenth century. Appearance, discoloured. A fragment.

See Lgr. P. 164. It agrees with Aufrecht's edition.

Authorities cited in it:

यितन्यासमनुन्यासं रिद्यतं भागयित्तकाम्।
भाष्यं धातुप्रदीपश्च तट्टीकां वर्णदेशनाम्॥
उपाध्यायस्य सर्व्यं सुभूतिं सोमनन्दिनम्।
कालिङ्गं चडुचन्द्रादीन् समीद्येषा क्रातिर्मम॥
उणादियत्तयोऽनेका भूरिभिः स्रूरिभिः क्राता[ः]।
तास्वीदानीं विपर्यक्ताः सूत्रशब्दार्थधातवः॥
ता स्वाध समालोक्य ग्रह्यानन्यांश्च विक्तरान्।
सर्वतः सारमाक्षय मया यत्तिर्विर्यते॥

32B. Colophon:

इति श्रीमदुज्ज्वलदत्तसंग्रहीतायां उगादिवत्तौ प्रथमः पाहः

Pāṇini did not believe in the doctrine that all nouns could be derived from roots. He is, therefore, often ridiculed as avyutpanna, by Patañjali. In suttra III বু tuled as avyutpanna, by Patañjali. In suttra III বু tuled as avyutpanna, by Patañjali. In suttra III বু tuled as avyutpanna, by Patañjali. In suttra III বু tuled as avyutpanna, by Patañjali. In suttra III বু tuled as avyutpanna, by Patañjali. In suttra III বু tuled as avyutpanna, by Patañjali. In suttra III as suttras as avyutpanna, by Patañjali. In suttra III as suttras as avyutpanna, by Patañjali. In suttra III as suttras as avyutpanna, by Patañjali. In suttra III as suttras avyutpanna, by Patañjali. In suttras avyutpanna, by Patañjali. In sut

The lithographed edition of the work described in Lgr. 164, attributed to Vararuci, in ten pādas appears to be a different recension of the work.

4361.

4776. प्रदीपकलिका। Pradīpa-kalikā.

By $Bh\bar{\imath}ma$.

Substance, palm-leaf. 12×2 inches. Folia, 1 to 47 of which the following leaves are missing,—3, 11, 19, 33, and 44. Lines, 5 on a page Character, Bengali. Date, L.S. 198. Appearance, old and damaged.

A good treatise on conjugation of the school of Pāṇini.

Beginning:—

सुप्रपच्चं सुसंच्तेषं प्रगातिं येन लच्चणम्। दिव्यभाषोपसंचारैः स जयत्येष पाणिनिः॥

इच्चलोंके दिविधं परं तिङ्नं सुवन्तः तत्र प्राधान्यात् तिङ्नं तावद्यपदिध्यते। जि जये। सुवादयो धातव इति धातुमंत्रा। धातोरित्यधिद्यत्य वर्त्तमाने लिड्ति वर्त्तमाने काले धातुले विविद्यों लट् प्रत्ययो भवति। स च परस्थेति वचनाद्धातोः परो भवति।

It ends thus:-

अज्ञानसन्तमसनुत् परिम्छ्टृष्टि-राख्यातभूरितरसाधुपदप्रयोगा। सेयं प्रदीपकालिकेव निवद्धसूचा भैमी क्रतिभवतु वालविकोध रही॥

Colophon: -

इति चुरादिगगः समाप्तः।

Post Colophon: -

श्रावण विद १ प्रिनवारे लसं १६८ श्रममस्त सर्वजगतां सां श्रीमाच्च ब्रह्मपुरे अवध्वयतीन्त्रिय सृचि मानसावदातचरित-योगिभिः श्रीविश्वासिलोकैः [स्व]स्मयमात्मिन कार्थ्यनिमिन्ते ऽलेखि चैषा प्रस्तिका।

सिडिरस्त क्रियारमे रिडिरस्त धनायुषि।

प्रिरस्त प्ररीरे मे प्रान्तिरस्त ग्रहे मम ॥

मिचिका व्रश्निक्वित दोषिमक्कित दुर्जनाः।

स्मराः प्रव्यमिक्कित गुर्शमक्कित सज्जनाः॥

सिडिरस्त मम ग्रहे।

4362.

8122.

Substance, palm-leaf. $11\frac{1}{2} \times 2$ inches. Folia, 27. Lines, 5, 6 on a page. Extent in \overline{s} lokas, 550. Character, Newari. Appearance, old. Date, N.S. 517. Complete.

A grammatical treatise of Pāṇini's school on conjugation.

The Mangalacarana and the object of the work:—
सदा प्रयाम्य भावेन नोधिचित्तगुर्योदधिम्।
प्रा(स) ब्दज्ञानानभिज्ञानां तिष्ठामभेदस्तु कथ्यते॥
तज्ञ लडादीनां स्थाने तिवादय खादेशा भवन्ति। के पुनस्ते
लडादयः। लट् लिट् लुट्, etc., etc.

Colophon:

तिङ पुटक समाप्तिमदं पुटकं नाम तिङ्।

 $Post\ Colophon: -$

त्रुभमस्त मर्ळनगतां त्रियोस्त सम्बत् ५१० कार्त्तिकश्वत एका-दस्याया प्राचिभस नद्यचे व्रवयोगे श्वत्रवासरे समाप्तमस्त ॥ यथा-इस्ट तथा लिखित

The next leaf does not belong to the manuscript.

4363.

7788. अव्ययार्थप्रकाशः। Avyayārtha-prakāšaļ.

By Pātañjali.

Substance, country-made paper. 10\(^3\times\) 5 inches. Folia, 5. Lines, 1\(^2\) on a page. Extent in \(\bar{s}\) lokas, 180. Character, modern Jaina N\(^3\)gara. Appearance, fresh. Complete.

Colophon :-

इति संपूर्ण।

Beginning : --

श्रीगणेष्राय नमः॥

प्रग्राम्य विष्णुं प्रिरसा पागिनिं सूचकारकं। स्रुत्ययार्थप्रकार्यं वै करोति स्रीपतञ्जलिः॥

सरादिनिपातमध्यम् ॥ सरादयो निपातास्त्र स्वध्यसं इति स्वापरलोकयोः।
स्वापरलोकयोः।
स्वापरलोकयोः।

It forms no part of the Mahā-bhāṣya, but a commentary on Svarādi-pāṭha.

It ends:—

अञ्चयानामनेकार्थाको जानाति तथा मया। यथामित्यत्र्ययार्थावे समाख्याता[ः] कथं चन॥ 1364. 484 : 000 - 100 - 100 4364. For the colorest of the Add

10751. बालकबोधः। Bālaka-bodhaḥ.

By Narahari.

Substance, country-made paper. 9 × 31 inches. Folia, 22. Lines, 10 on a page. Character, Nagara of the eighteenth century. Appearance, discoloured. Incomplete at the end.

Beginning:—

श्रीगगेशाय नमः। श्रीनारायगतीर्थेभ्यो विदित्वा पाणिनेर्मतम्। सद्योविभिताज्ञानाय क्षिन्मार्गः प्रदर्शितः॥ याखाने पञ्चकायानां नेच याकरणान्तरम्। अपेच्चितमतो हेतोः भास्त्रमेतत सुखावहम्॥ नरहरिविहितं बालकबोधं क्रतसङ्कतं पठित नरो यः। दश्मिर्दिवसेवेयाकरणो भवति न कोऽपि संभायलेशः॥ पच्चतायाक्रमेगोताः प्रव्यस्तीप्रवयाययाः। समासकारककृतन्तद्भिता धातवन्तया॥ संचिप्तं सुगमार्थञ्च सद्यः प्रत्ययकार्कम। बालबोधसमं भास्तं न भूतं न भविष्यति॥ तच प्रब्दा खतुः षष्टिः स्त्रीप्रत्ययचतुष्ट्यम्। चतुःसप्तत्यत्तरन्तु शतमेकिमिचात्रयाः॥ षट समासाः कारकाणि पञ्चित्रं सत् सदन्तकाः। विंग्रतिस्तद्धिताः प्रोक्ता घातवस्तु चतुःग्रतम् ॥ बालेन्द्मीलिमानम्य बालावचनकोमलम्। बालानासुपकाराय बालबोधो निगद्यते॥ व्यतीव संचीप[तो]च प्रब्दरूपाणि प्रयोगसिद्धान्येव उदा-

3A, अथ प्रव्दाधिकारः; 12B, अथ स्त्रीप्रवयाः; 13A, इति स्त्रीप्रवयाः प्रसङ्गाल्लिङ्गमि ; 13B, अयाव्ययाः ; 14B, इति समासाः, अथ कार्काणि ;

हृतानि । पञ्चकायक्रमेग सन्धयोच विरुताः॥

15A, इति कारकाणि, अध्य क्षद्नाः; 15B, इति क्षदन्ताः; 16A, इति तिद्विताः अध्य धातवः।

The MS. ends abruptly.

4365.

5925. क्रोड्पचम् । Kroḍa-pattram.

By Šesa.

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches. Folia, 9. Lines, 14 on a page. Extent in \bar{s} lokas, 400. Character, $N\bar{a}$ gara. Date, Samvat 1888. Appearance, fresh. Complete.

Notes on the suttras of Pāṇini.

Beginning:—

श्रीगगोपाय नमः।

ननु तदोः सः सावनन्त्रयोशित सूचे तोः सः साविति न्यासोऽस्तु। नचानेष इत्यच नुटः पशदित्वेन सन्तापनेशिति वाच्यम् लच्चणप्रतिपदोक्तपश्मिषयावारणात्॥

Colophon:—

इति श्रीप्रेषक्षतकोड्यचः समाप्तः।

Post Colophon Statement:—

भं सम्बत् १८८८ चै॰ छ॰ ११ भीमे लिखितम्।

4365A.

893. यङ्लुगन्तिशिरोमिणिः। Yañluganta-siromanili.

By Sesa Kṛṣna Paṇḍita.

For the manuscript see L. 1772 and for the work see I.O. Catal. No. 704.

It is a subsidiary treatise of the school of the Pāṇini grammar, and, not, as Rājendralāla says, a gloss. on a portion of Siromani's commentary on the Sabda-khaṇḍa.

Post Colophon :-

प्रजीकसङ्ख्या ५५०। सुभं भूयात्॥

4365B.

729.

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches. Folia, 11. Lines, 11, 12 on a page. Extent in slokas, 500. Character, Nāgara. Appearance, old. Complete.

It is a grammatical disquisition which arises in the following way:—

प्रमाणमयते याति मूलभूतां श्रुति यतः इत्यादि, पूर्वेणापि ततः क्रत्वा प्रमाणेत्यनुगस्यते

इत्यन्तं षट्ण्लोका वार्त्तिकं + + + स्य प्रमाणापरानुगमार्थं तचेदं विचार्थं। किंसोपपदादयतेः क्षिपि यलोपे ढावुत्पत्तिरुत निरुपपदादेव क्षिपि

Authorities quoted :-

1B, भाष्ये वार्त्तिकारिः; 2A, महाभाष्ये, कैयटेन, प्रक्षीभाष्ये पातञ्जलिनाः; 3A, भाष्ये, कैयटेन; 3B, दित्तकारः; 6B, वरदराजः; 10A, हरदत्तः।

4365C.

11164.

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, marked 5 to 44, of which foll. 8 to 10, 17, 19 to 28, 33 to 36, are missing. Lines, 9 on a page. Besides there are four leaves marked 6, 8, 8, and one not marked. Character, Nāgara.

A commentary on grammar:

Authorities consulted:—

7A, चष्ठाध्यायी; 7B, भाष्य; 11A, भाष्य; 14A, प्रक्रिया; 39A, चष्ठाध्यायी।

4365D.

11163.

Substance, country-made paper. Folia, marked 4 to 6. Lines, 11 on a page. Character, modern Nāgara.

A fragment of commentary on grammar.

Authorities quoted:-

 $5\mathrm{B}$, वासुदेव ; $6\mathrm{B}$, वाक्यपदीय ।

LATER SCHOOLS OF GRAMMAR.

I. KALĀPA.

aut ni kasim dahar nahi 4366.

5654. कातन्त्रस्चम्। Kātantra-sūttram.

Substance, palm-leaf. 9×2 inches. A fragment containing nine leaves. Lines, 5 on a page. Character, Newari of the thirteenth century. Appearance, old and worn-out.

Compiled in 69 A.D., at the instance of Sātakarņī Sātavāhana.

The MS. contains the Dhātu-patha of the Kātantra School.

4367.

10668. The Same.

Substance, country-made paper. $13 \times 3\frac{1}{2}$ inches. Folia, 52. Lines, 5 on a page. Character, Bengali. Date, Saka, 1672. Appearance, old and discoloured.

The chapter on Krt ends in 38A:—

इति क्रत्यु षष्ठः पादः समाप्तः।

The work from the beginning to the end of Krt is printed in pp. 1 to 210 (with commentaries) of the Dacca edition.

After Krt we have the following:—
41B, इति परिभाषासूचं समाप्तं।
42B, इति प्रिख्या चा]सूचं समाप्तं।

The end:-

इति घलप्रकर्गं समाप्तं । विकास विकास कर्मा

Post Colophon:

भ्राकाच्दा १६७२ २२ मीम राची १० दभ्रदा गते प्रस्तक समाप्ता।

eteliqmoo ei lilbo श्रीरामग्रद्धार देवग्रम्भगः व्यक्तरमेतत्। श्रीरामगांध देवlo ilsgnott, ista श्रम्भगः सकौ[य]-प्रक्तकमिति। हार्व स्थापन स्यापन स्थापन स्य

4368.

10397. The Same.

Substance, country-made paper. 10×6 inches. Folia, 1 to 10, 34 to 43. Lines, 11 on a page. Character, modern Nāgara. Appearance, fresh. A fragment.

Contains the commentary of Durga-Simha also.

4369.

8071. The Same.

I. Three old palm-leaves, containing the beginning of Kalāpa-vyākaraņa written in old Newari, with colophon in the third leaf इति सन्धी सूचतः पञ्चमः सन्धिः समाप्तः।

II. Along with them, there is another palm-leaf, containing stanzas marked 5 to 8, with the colophon हति धन्यायनं प्रङ्गराचार्थेण कातम्।

terrest that there is a 4370. he wished the

The Same here called.

10419. कलापव्याकरणम्। Kalāpa-vyākaraṇam.

With Durga-Simha's Vrtti.

Substance, country-made paper. $9\frac{3}{4} \times 3\frac{1}{2}$ inches. Folia, 38, of which the 8th and 31st are missing. Lines, 8 on a page. Character, Nāgara of the eighteenth century. Appearance, old and discoloured.

A fragment, containing portions of Kāraka and Samāsa.

13A, इति दौर्गसिं ह्यां दत्ती नामि कार्कपादः समाप्तः ।

4488. The Same.

Substance, country-made paper. $17 \times 3\frac{3}{4}$ inches. Sandhi is complete in 15 leaves and Krt in 151. Lines, 3 on a page. Character, Bengali of the nineteenth century. Appearance, fresh.

4372.

4407. The Same.

(आखातप्रकर्ण only)

Substance, country-made yellow paper. 17 × 4 inches. Folia, 70. Lines, 4, 5 on a page. Character, Bengali of the nineteenth century. Appearance, fresh. Complete.

4373.

4433. The Same.

(आखातप्रकर्ण only)

Substance, palm-leaf. $11\frac{1}{2} \times 2\frac{1}{4}$ inches. Folia, 108. Lines, 5 on a page. Character, Newari. Appearance, discoloured. Complete. The writing seems to be in a seventeenth century hand.

Colophon:—

इति दौर्गसिं ह्यां वत्तौ आखाते अष्टमः पादः समाप्तः।

4374.

3637B. The Same.

Krt only.

Substance, country-made paper. 14×4 inches. Folia, 1 to 19. Lines, 9 on a page. Character, Bengali of the eighteenth century. Appearance, discoloured.

A fragment with the colophon in 8B :—
इति दौर्गसिंह्यां उत्तौ क्रत्स प्रथमः पादः समाप्तः।

177. The Same.

The manuscript has been described by Dr. Rājendralāla Mittra under No. 513.

Printed at Dacca to the end of the third pāda. The present MS. contains the last, the Taddita-pāda.

The MS. is old and decayed in appearance, dated Saka 1449=1527 A.D.

Post Colophon Statement:

नववेदमनी प्राक्ते श्रीनित्यानन्दप्रमीणाः । चतुष्टयस्य टीकेयं लिखिता श्रावणे श्रमा ।

Colophon : --

इति दुर्गसिं इविरचितायां कातन्त्रवितियां नामि चतुरुये तद्भितः पादः समाप्तः।

समाप्ता चेयं चतुष्ठयटीका।

At the end there are four leaves in the same handwriting and on the same paper.

4375A.

6638B. The Same.

With Durga-Simha's Vrtti.

Substance, country-made paper. $11 \times 5\frac{1}{2}$ inches. Folia, 50 + 49. Lines, 14 on a page. Character, Jaina Nāgara. Date, Samvat, 1820. Appearance, fresh.

It contains the chapters on Akhyāta (complete in 50 leaves), each separately paged.

Colophons:-

इति दीर्गसिंह्यां बत्तावाख्याते खरमः पादः समाप्तः।

कार्या करें कि ए सत्स वरुः पादः समाप्तः किया किया वर्षा वर्षा

Post Colophon:

युभं भवतु। वाच्यमानो चिरं जीव्यात्। संवत् (the chronogram effaced) मिते १८२० विप्राखमासे क्रमणके चयोदध्यां कर्म्मवाच्यां रोहिणीपतिवारे + + स्ट + स्वाचित्रं कर्म्मवाच्यां रोहिणीपतिवारे + कालापाच्च-वेयाकरणस्य ग्रंथं विदत्तमलावण्यकमलमुनिर्णिलेख। युश्रावकश्रीमिन्जिनाचाप्रितपालकश्रीश्रीमदायमालचन्द्रस्तत्प्रचित्रं जीवीरूपचंद्रपरिवाचनाय खविष्रेन श्रेयः संततिपरिवर्तेनाचंद्राक तिस्तु। श्रीमत् पार्श्वजिनप्रसादाद्रमणीयश्रीमत् मकसूदावाद-नगरे। युभंभूयात्।

यादृष्णं प्रस्तकं, etc. भम्न, etc., etc.

4376.

209. कातन्त्रष्टित्तपञ्जिका। Kātantra-vṛtti-pañjikā.

By Trilocana Dāsa.

A commentary on the Vrtti.

Substance, palm-leaf. $15\frac{1}{2} \times 1\frac{1}{2}$ inches. Folia, 181. Lines, 3, 4 on a page. Extent in slokas, 2,900. Character, Bengali. Appearance, old.

Chapters on Declension, Syntax, Samāsa, and Taddita.

Printed at Dacca.

Colophon:

र्ति चिलोचनदासक्ततायां कातन्त्रष्टित्तपञ्चिकायां नाम्नि चतुष्टिये तद्धितः पादः समाप्तः।

en in oreliques) etaglish 4377.

3318. The Same.

Substance, country-made paper. $16\frac{1}{2} \times 4$ inches. Folia, 118. Lines, 6 on a page. Character, Bengali. Date, Saka 1714. Appearance, fresh.

From the third pāda to the end of the Taddita-pāda.

Written in a meat, small time. It was the in a mineral worn. enon december over the

ॐ नमो दुर्गायै। श्रीधातु॥ क boo cara-ingow date

व्यर्थोऽभिधेयमिति। व्यभिधेयनिवृत्तिप्रयोजन्धनेषु बज्जव्येषु वर्षा वरा वर्षा वर aban bro कथमिति चेदेवं मन्यते निरुत्त्यादयो हार्थाः परस्परासंस्पर्णिन-स्ततस्तेषां अन्यतमस्य ग्रहणे सव्यन्येषामसंग्रह एवं स्थात ।

59A, इति चिलोचनदासकतायां कातन्त्रवित्तपञ्जिकायां नामि चतुरुये दतीयः पादः समाप्तः। प्राप्ता स्वयं प्राप्ता विकास विका

The Last Colophon:—

इति चिलोचनदासक्रतायां कातन्त्रटित्तपञ्जिकायां नामि चतुरुये तद्धितपादः समाप्तः।

Post Colophon:—

नला श्रीप्रिवपादपङ्क नयुगं सर्व्यः सुरैविन्दितम् व्यावादीच चतुष्टयस्य विमुदे पञ्जीं प्रबोधोदयात्। भाके राम-भ्रभाङ्ग-वाजि-एधिवीमाने (1713) खरांभ्रोदिने पुष्पास्त्रस्य तिथी वध्रस्यरविके श्रीवैद्यनाथः सके ॥ १ ॥ श्रीगृग्देवपादपद्मे सस भितरस्तु सततम्। व व्यावस्त्रा उपन्नतं पातु मदो मदो द्वतेरित्यादि।

4378.

3313. The Same.

Substance, country-made paper. $16\frac{1}{2} \times 3\frac{1}{4}$ inches. Folia, 142. Lines, 5 on a page. Character, Bengali of the eighteenth century. Appearance, discoloured.

The MS. contains Tri-locana's Pañjikā to the Kṛtpāda only. inos drot entudio? Indical to 4379. ", abbat ratanos constituis.

ares end Constant gradity in 11th sugget band nather 3901. The Same. sand house vistsanger

Substance, palm-leaf. $15\frac{1}{2} \times 1\frac{1}{2}$ inches. Folia, 23 to 112. Many of the leaves have lost their marks. Lines, 4 on a page. Character, Bengali

Written in a neat, small hand. Date, Saka 1551. Appearance, old, wornout, worm-eaten and discoloured. The last two leaves have almost gone off, specially the last of which only a fourth remains.

The 23rd leaf contains the pañjikā on the suttra याख दिध संभूष्यव्यां etc., etc., the 13th suttra of the second pāda of the Catuṣṭaya. MS. goes to the end of Taddhita-pāda.

Colophon:—

इति चिलोचनदासकतायां कातन्त्रवित्तपञ्जिकायां नामि चतुरुवे तिद्वतः पादः समाप्तः।

Post Colophon :-

सुभमस्तु। 'भ्राकाव्दाः १५५१ + + २० ति ११ + + ...

4380.

4687. The Same.

Substance, country-made paper. $16 \times 3\frac{1}{2}$ inches. Folia, 52. Lines, 5 on a page. Character, Bengali of the nineteenth century. Appearance, fresh. To the end of the fifth pada of Sandhi.

Colophon:-

इति जिलोचनदासक्ततायां कातन्त्रयः पञ्चमः पादः समाप्तः।

4381.

4557. The Same with Vrtti.

Substance, country-made paper. 16×4 inches. Contains text complete in 55 leaves, Ākhyāta-pañji, in 77 leaves and Catuṣṭaya-pañjī, in 111, separately paged. Character, Bengali in a very modern hand. Appearance, fresh. But the written portion is worn off, for which evidently the ink is responsible.

150. दुर्गवाक्यप्रबोधः। Durga-vākya-prabodhaḥ.

· By Kula-candra.

Annotation on the commentary on Durga-Simha's Vṛtti commentary of the Kalāpa-vyākaraṇa.

The manuscript has been described by Dr. Rājendralāla Mittra under No. 515.

Colophon in leaf 33B:—

इति श्रीविश्वमहीधरात्मज्ञुलचन्द्रक्तो दुर्गवाक्यप्रबोधे नासि चतुरुये प्रथमः पादः समाप्तः।

4383.

3412. कातन्त्रचन्द्रिका । Kātantra-candrikā.-

A commentary on Kātantra by Rāma-dāsa of the Dīrghāngī family.

Substance, country-made paper. $17\frac{1}{2} \times 3$ inches. Folia, in two batches, 26+36. Lines, 6 on a page. Extent in \overline{s} lokas, 2,000+2,600. Character, Bengali. \overline{S} aka, 1645. Appearance, discoloured, old and worn-out. To the end of the eighth pada.

16A of the first batch, इति दीर्घाङ्गीकुलसम्भूतश्रीणिवानन्द-ण्मात्मन-श्रीरामदासचक्रवर्तिद्यती कातन्त्रचित्रकायां नाम्न चतुरुथे प्रथमः पादः समाप्तः॥

The Rāḍhiya brāhmaṇas derive their surnames from 56 villages in which they originally settled in the 8th or 9th century A.D. But three more villages give their names to these brāhmaṇas. They are regarded as doubtful. Dīrghāṅgī is one of the three.

24B, इति रामदासचक्रवर्त्तिक्षती कातन्त्रचन्द्रिकायां नाम्नि चतुरुये दितीयः पादः समाप्तः ॥

The Last Colophon :---

36 of the second batch, इत्याखातेऽग्रमः पादः समाप्तः॥

The Post Colophon Statement:—
श्रीरामग्रङ्गर-देवग्रमाणः पाठार्थं पुस्तकमिदम्।
श्रीरामग्रङ्गर-देवग्रमाणः पाठार्थं पुस्तकमिदम्।
गृहचरणे भितारस्त मम।

The first batch begins:—

हिंडिर्वलांटि-क्ष्मार्प्रणम्य परमेशानं श्रीरामदासधीमता। कि कि कालन्त्र का नाम पुल्लिकेयं विधीयते॥ विकास कालन्त्र का नाम पुल्लिकेयं विधीयते॥

- sibnofis (ये मत्सरा विगणयया न दुःखभावं विगणयया न दुःखभावं ये मत्नुतिञ्च प्रथयन्ति तथान्यनामा। विश्वपादी विश्वपादी

भारत हिन्द्र है प्रतयन्त समूर्द्धि किल किल्लिशानि (?) ॥ धातु कियां धारयति प्रतिपादयति হति धाञ्धातोः

.....ं नकारः ∥ इत्यादि ।

The second batch ends:

अपिक सम्प्रसार्थ्यते अनेनेति सम्प्रसारणमवयवार्थो नास्तीति पूर्व्याचार्थे अपिक संज्ञेयमिति। १ वर्षे सम्प्रसारणमवयवार्थी नास्तीति पूर्व्याचार्थे

4384.

3915. कलापतत्त्वार्णवः। Kalāpa-tattvārņavah.

By Siromanih.

Substance, country-made paper. $15 \times 3\frac{1}{2}$ inches. Folia, 54. Lines, 7 on a page. Extent in slokas, 1,500. Character, Bengali. Date, Saka 1711. Appearance, discoloured. Incomplete at the end.

A commentary on five sections of Krt of the Kalāpa grammar.

It begins:

प्रणास्य परमं देवं गोपालं चित्तनन्दनम्।

प्रणास्य परमं देवं गोपालं चित्तनन्दनम्।

प्रणास्य परमादेवं गोपालं चित्तनन्दनम्।

प्रणास्य करोमि प्रव्द्रप्रास्तस्य परित्तं प्रस्तरां श्रुभाम् ॥ प्राथानिक गोप्तिः

सदर्थाम्यतलाभाय स्रित्तरताय च हतम्।

क्रापपूर्वतत्त्वस्य समुद्रः सेच्यतामयम् ॥

प्राप्तिः विकासानम्भानम्याला स्रुप्तिः स्राप्तिः स्राप्तिः

म्हिति हिन्ति विक्रानिक विक्रियान स्थान स्यान स्थान स्यान स्थान स्यान स्थान स

अथ सदन्ताः प्रब्दाः प्रव्वंवक्षगा कथं न श्रुत्पादिताः वर्राचना

It ends thus :-

विति। विकास का विवास का विकास कि स्थिति वित्ते हैं है स्थाप्त प्रश्लीति वस्ता-

Colophon:-

प्रिरोमणिकते कलापतत्त्वार्णवे पश्चमः पादः समाप्तः।

Post Colophon:—

अँ नमः श्रीगुरवे। प्रकाब्दाः १७११।

Colophons:—

21B, इति छत्सु प्रथमपादः समाप्तः; 28A, इति छत्सु दितीयपादः समाप्तः; 40A, इति छत्सु वतीयपादः समाप्तः; 48A, इति छत्सु चतुर्थपादः समाप्तः।

4385.

1616. कातन्त्रपरिशिष्टम्। Kātantra-parišiṣṭaṃ.

Appendix to the same.

By Mahāmahopādhyāya Īrīpati Datta.

Substance, country-made yellow paper. 15×3 inches. Folia, 157. Lines, 5 on a page. Extent in slokas, 3,000. Character, Bengali. Date, Saka 1647. Appearance, old. Complete.

Post Colophon:—

हय-वेद-ऋितन्द्रिति च नामं नामं सुरारेश्वरणं हि प्राक्ते। गोपालनामालिखदग्रजन्मा हरिस्थयके परिप्रिष्टकास्थम्॥

For description of the work see I.O. Catal. Nos. 761 and 762 and L. No. 514.

172. The Same.

This manuscript has been described by Dr. Rājendralāla Mittra under No. 514. He has noticed a MS of Kātantra-vṛtti under No. 345 which Aufrecht registers as identical with the work under notice. But the former is an exposition of the Kalāpa-sūttras by Durga-siṃha and the latter a supplement to them by Srīpati-datta.

4386A.

3537. The Same.

Substance, country-made yellow paper. $16\frac{1}{2} \times 4$ inches. Folia, 16. Lines, 8 on a page. Character, Bengali in a modern hand. Appearance fresh. A fragment.

It begins:—

च्यपादानम् ।

आसंज्ञान्तरादिति अधि क्रियते। व्याप्यं जेरपस हुने। अप्रस-हुने अप्रक्तावर्षे जनतेर्व्याप्यमपादानसंज्ञं भवति। रणात् परा-जयते तं कर्त्तं न द्यमते। अप्रक्ता निर्वर्त्तनसिह पराज्यर्थः।

4387.

4525. The same with appendices.

A.

Substance, country-made paper. $18 \times 4\frac{1}{4}$ inches. Folia, 20. Lines, 6 on a page. Character, Bengali in a very modern hand. Appearance, fresh.

These twenty leaves contain (1) the original suttras of Kātantra (ending in leaf 17A, इति छात् घष्टः पादः समाप्तः), (2) Sikṣā suttra (17A, इति प्रिचास्त्रचम्), (3) Paribhāṣā and Balābala suttras (18A, इति परिभाषासूचं बलाबलसूच्च), and (4) Parisiṣṭa suttra to the end of Nāma-prakaraṇa. इति कातन्त-परिण्छे नामप्रकर्णं समाप्तम्।

Then there are a few lines beginning: अपादानं खाणं जेरप्रसद्दने and ending हतीयापवर्गे वा ककी सिं संज्ञः॥

В.

The substance and the measure are the same. Folia, 2. Lines, 3 on a page. Character, Bengali. Two leaves only containing the first 33 sūttras of the Kātantra-parišiṣta.

C.

परिशिष्टप्रबोध।

A commentary on the Kātantra-parišiṣṭa. By Gopī-nātha Tarkācārya.

Number of leaves, 112. Lines, 6 on a page. The substance, the measure and the character are the same. To the end of Nāma-prakaraṇa.

For the beginning of the commentary see H.P.R. Vol. I, 224.

Beginning:—

ॐ नसो गर्गेशाय नमः।

यो जातो धरगीधरेन्द्रतनयानाथाङ्किपाथोरुहा
सक्तात्मानघमानसात् पश्रपतेराचार्थ्यसंहात् सतः।
कौर्त्तिश्रीजितधौतरिध्मकुमुदश्रेगीश्रियः श्रीमतो
दानालौ तरवारिवारितधरादीनालिदेन्यारितः॥
सोऽयं स्रिसभासभाजितमतिः कामाभिरामाहतिः
सत्योत्मेकवधौद्यतेश्वरमतिः श्रीयोजनासन्ततिः।
गोपीनाथ इमञ्चकार मधुरञ्जाहारवागीश्वरः
तर्काचार्यवरः सदर्थचतुरः सश्रीकविद्याधरः॥

इच खलु सक्तलिद्यागगण्तुञ्जरसम्मितिपरिप्राप्तनिखिलित्य-रुन्दोत्मारणकारणपारव्यक्तमीपकारकचरिनमकारपुरःसरं ग्रय-मारममाणः तिज्ञवन्यनं प्रिष्यान् प्रिच्चिय्यन् चरिनमकारं करोति संसारेति।

Colophon:

60A, इति महामहोपाध्याय-श्रीगोपीनाय-तर्नाचार्य्यविरिचता सन्धि-पनरण याखा समाप्ता॥

Then :-

काभीनायपददन्दं निक्सलं पार्व्वतीप्रियं। नत्वा श्रीरामकान्तेन लिखिता चात्स-प्रस्तिका॥ 112, इति श्रीगोपीनायतर्काचार्य्यविर्घितं परिशिष्टप्रबोधे नामप्रकरणं समाप्तमिति ॥ श्रीगुरवे नमः ॥

4388.

ff isth til mistract y

3897. The Same.

By Gopī-nātha Tarkācārya, the son of Ācārya-Simha Pasu-pati by Yojanā.

Substance, country-made paper. $19\frac{1}{2} \times 4$ inches. Folia, 61 by counting. The leaves are marked up to 49, the rest left unmarked. Lines, 8 on a page. Character, Bengali of the nineteenth century. Appearance, fresh. Incomplete both ends.

A commentary on the Nāma-prakaraṇa and Kāraka-prakaraṇa of Śrīpati Datta's Kātantra-parišiṣṭa. The MS. breaks off abruptly while dealing with the Upapada-vibhaktis.

The present MS. containing Nāma-prakaraṇa begins:—

भिन्ता चौणतमा करौश्वरमुखो लम्बोदरः सादरः सम्भोगे भवनोषितः पश्रपते त्वञ्चापि पञ्चाननः। भोता प्रतिधरः कुमार्गिपुणो वक्वाणि विश्वत्त षट् प्रमा किं भवितेति चिन्तितवतौ पायादसौ पार्वती॥ श्रीयोजना[त]नयः प्रणम्य तातस्य पादावितसावधानः प्रीषप्रबोधं तनुते हि तेन तत्त्वेन प्रिष्यस्य वचोऽम्टतेन॥

श्रीधातुः। अश्रीवपरिश्रेषानुश्रासनवासनावश्रीक्षतमानसो यदि लिङ्गसंजा-विधी वाक्तविकपरिश्रेषामावाद्य किञ्चिददेत् तत्परपरमेव परिश्रेषं विद्धात्, तरा श्रश्राविषाणादी लिङ्गसंज्ञा परिश्रिष्टा किमनेन उपेच्चिता। अनवधानात् इन्द-सल्पतीतेवां इत्येकदेशदर्शिनो ट्याभिमानिनः श्रिष्टा इसेय्रिति परिश्रेषो नाक्तीति प्रतिपादयद्वाच इन्हेति परिश्रेषे क्रियमाग्रे इत्यर्थः।

42B, इति श्रीमदाचार्थ- संहपशुपतितनूज-महामहोपाथाय-श्रीगोपी-नायतर्काचार्थवर्षिते परिभारप्रवोधे नामप्रकरणवाखानं समाप्तम्।

1613. The Same.

Substance, country-made yellow paper. 14½×3 inches. Folia, 106, with marks 38 and 39, 63 to 68 written twice, and two additional leaves after 58. Lines, 7 on a page. Character, Bengali. Appearance, old.

The MS. covers Sandhi-prakarana (fol. 56A) and Nāma-prakarana (106A) only.

 $Post\ Colophon : --$

नता नारायणं देवं इदि ब्रह्मस्क पिणम्। लिखिता यत्नमासाद्य पुन्तीयं धीरतोषिका।

Begins the obverse of 106A:—

अथ सदन्ता प्रव्दाः प्रर्वनमीया कथं न युत्पादिताः वरत्तिना कथं वा युत्पादिताः इति भिष्यि जिज्ञासायां प्रतिपादयज्ञाच्च रुक्तादिवदित्यादि ।

For description see I.O. Catal. No. 763. (p. 202).

4390.

1614. The Same.

Substance, country-made yellow paper. 14½×3 inches. Folia, 125. Lines, 7 on a page. Character, Bengali. Date, Saka 1617. Appearance, old.

Şatva (ends fol. 67A), Natva (ends fol. 72B) Strīprakaraņa (ends fol. 86B) and Samāsa-prakaraņa (ends fol. 125A).

Post Colophon:—

श्रीरत्त लेखके मिय। श्रममत्त श्रकाब्दाः । समाप्तस्थायं ग्रश्यः । एक्तकिमदमात्मनः । भवानी पातु नः । भवान्याः पदाक्ते मनो में दिरेषः ॥ अव्यवन्त्ररसच्ची शिभिते श्राके प्रयत्नतः । एक्तकं लिखितं चेदं श्रीमत् केश्रवश्रम्भेशा ॥ एक्तकस्थास्य काठिन्यात् नैवार्थावगितभेवत् । अतो हि विदुषां साधो न नेतव्यं प्रयत्नतः ॥

यते + लिखिता, etc.

भग्नष्ठ कटिग्रीव, etc.

तैलाइच्चेत्, etc.

परोपि चितकत्वन्धर्वन्धरप्यच्तिः परः।

व्यच्ति देच्जो व्याधिर्चितकारग्रमीषधम्॥

For description see I.O. Catal. No. 764, 765, 766.

4391.

3893. वलापतन्त्रतत्त्ववोधिनौ।

 $Kal\bar{a}pa$ -tantra-tattva-bodhin $\bar{\imath}$. A commentary on $\bar{S}r\bar{\imath}pati$'s appendix.

By $R\bar{a}ma$ -candra.

Substance, country-made paper. $15\frac{1}{2} \times 3\frac{1}{2}$ inches. Folia, 56. Lines, 6 on a page. Extent in slokas, 1,400. Character, Bengali. Appearance, old and discoloured. Incomplete at the end, till the Mayat-pratyaya-vidhi.

It begins :-

ॐ नमो गणेशाय।

प्रणम्य श्रीनाथपदार्विन्दं

स्रज्ञानसम्मोहतमोभिदापहृम्।

कालापतन्त्रस्य च तत्त्ववोधिनीं

कुर्ळे हाती श्रीदिजरामचन्द्रः॥

स्रपायाः सन्ति यद्यत्र गोपीनाथादिनिर्मिताः।

विबुद्धिवोधनार्थाय तथाप्यत्र ममोद्यमः॥

^{3449.} परिश्रेषसिद्धान्तरताङ्करः।

Parisesa-siddhānta-ratnānkurah.

By Siva-Rāma Cakravartī.

Substance, country-made paper. 15½×3½ inches. Folia, 46. Lines, 7, 8 on a page. Extent in Slokas, 1,840. Character, Bengali of the eighteenth century. Appearance, discoloured.

Beginning:—

ॐ नमो लिपिलम्बोदग्य।

श्रीधातु ॥

च्योषप्रेषात्तववर्ड(?)वासनावसिक्तत-मानसो ग्रह्मकारः लिङ्ग-संज्ञाविधी यद्यपि वास्तविकपरिप्रेषो नास्ति तथापि प्रम-विषाणादी कथं लिङ्गसंज्ञा न परिण्रिष्ठा इति प्रिष्टाणां सन्देष्टं निरस्यन् परिप्रेषो नास्तीति प्रतिजानीते इहिति।

This is a commentary on the Nāma-prakaraņa of Šrīpati Datta's Kātantra-parišiṣṭa.

See I.O. Catal. No. 768.

Colophon :-

इति श्रीणिवरामचन्नवर्त्तिविर्चिते परिशेषसिद्धान्तरताङ्ग्रे नामप्रकरणं समाप्तम्।

Sivarāma Cakravartī, the commentator, seems to have been the father of Mathureša Vidyālamkāra who wrote a commentary on Amarakosa in A.D. 1666 (I.O. Catal. No. 968) for students of the school of Supadma. They belonged to the Sarvānandi Mela. It is curious that while the father was a student of Kalāpa, his son was a student of Supadma. But it is quite possible in the son of a Kulīna, who generally lived with his uncle on his mother's side and followed his profession, being generally quite a stranger to his father.

Mathuresa's genealogy is given up to sixth generation in the ascending scale. The sixth is Sarvānanda who flourished about 1480 when Rāḍhiya brāhmaṇas were grouped in 36 Melas for the purposes of marriage.

4393.

^{3409.} मनोर्मा, कातन्त्रधातुरुत्तिः।

Manoramā, Kātantra-dhātu-vṛttih.

By Ramānātha Rai Gāi, son of Vedagarbha Tarkācārya.

Substance, palm-leaf. $17 \times 1\frac{1}{2}$ inches. Folia, 100. Lines, 4, 5 on a page. Extent in slokas, 2,500. Character, Bengali. Date, Saka 1733. Appearance, fresh. Complete. The MS. is kept between two palm-leaf covers.

This relates to the chapter on conjugation of Kātantra.

It begins:—

सम्यक् प्रयम्य तां वायीमानीय च सतां वचः।

मनोरमा रमानाषण्यम्मणा परिनिर्म्भता॥

प्रावेण घातुवैषम्यात् सर्व्वेषां घूर्णते प्रिरः।

या तित्व्रयाये प्रभवेत् सेव दित्तर्मनोरमा॥

मूरिस्ररिक्तता दृत्तिः भूयसी युक्तयिक्तका।

निस्चेतुं घातवस्त्रस्यां न प्रक्यास्तेन मे स्रमः॥

यो मत्सरः प्रथयति ग्रिथित-खनामा

कस्यापि वा निजमहत्त्वसमीहया वा।

उच्चिय नाम मम वीच्य क्रतीः समन्तात्

तस्यैव नम्यतितरां सुत तं क्रतन्तु॥ (१)

भू सत्त्वायां। सतो भावः प्रहत्तिनिधित्तं सत्ता तस्यास्त्र सिद्ध-रूपाया स्त्रिपि यथा क्रियात्वं तथा विश्वितमेव धातुसंज्ञायामत-स्त्रचार्थे वर्त्तमानस्य भूप्राब्दस्य क्रियाभावत्वाद्धातुत्वे सति धात्वधि-कारिविच्चितास्त्यादयः स्युः। भवति चिद्ग्रीः पूजितोऽयमिति च्चायुधः। It ends :-

परी चारस्त पूर्ववत् भूचुराः समाप्तलात् न टल्लरणं "ततः कलां नार्चन्ति घोड़श्रीं" "विकुर्वन्ते इरिविग्रचाः प्रथयितुं कुश्रेश्रय" इति माघः इत्यादयोऽपि प्रतिपत्तव्याः।

Colophon:-

इति वेदगर्भतर्काचार्यात्मन-रायिकुलसमुद्भूत--श्रीरमानाथ-भ्रम्मिनिर्मितायां मनोरमायां कातन्त्रधातुरुक्ते चुरादिविवर्णं समाप्तम्। समाप्तेयं मनोरमा।

Rāyi-gāi is a name for certain Rāḍhīya brāhmaṇas who settled at Rāyī-grāma.

Post Colophon:—

प्रकाब्दाः १०। ३३। ११। १५॥

टित्तं रमानायक्ततां गणस्य

विद्विसप्तदिजराजमाने।

प्राक्ते मधौ वाणप्रपाङ्कसंख्ये

विप्रो जगन्नाय दमां लिलेख॥ श्रीहरिः प्ररणम्।

श्रीदुर्गाचरणे सदा भित्तरस्तु मम। श्रीगुरवे नमः॥

भग्नप्र कटिग्रीव etc., etc., श्रीकालिदासचन्नवर्तिश्रीरामदासचन्नवर्त्तिनोः पाठाधे पुस्तकमिदं लिखितम्। श्रीहरिः
प्ररणम्।

4394.

4720. उणादिष्टित्तः। Uṇādi-vṛttiḥ.

By Sarva-dhara.

Substance, palm-leaf. $11 \times 2\frac{1}{4}$ inches. Folia, 51, of which the first is missing. Lines, 6 on a page. Character, old Bengali of the twelfth century. Appearance, discoloured. Incomplete both ends.

15A, सर्वधरस्योगादिवन्ती प्रथमः पादः; 33A, उपाध्यायसर्वधरक्तो-

Aufrecht's Cat. Cat. Vol. III, registers the name of Sarvadhara, as a commentator of Durga-Simha's Akhyātavṛtti; and here we have his commentary on Uṇādi of Kātantra.

<mark>ः 5580. ह्रचसार्व्याकर्गम् ।</mark> Sūttra-sāra-vyāk<mark>araṇaṃ</mark>.

Being an abstract of Kalāpa.

Substance, palm-leaf. $14\frac{1}{2} \times 1\frac{1}{2}$ inches. Folia, 42.; Lines, 5 on a page. Extent in slokas, 1,100. Character, Odiya. Appearance, good. Complete. The leaves are numbered only up to the 32nd.

The grammar begins:—

श्रीगणेशाय नमः। अविष्मसत्तु। श्रास्त्रस्य नान्तो विषयाः पतिन्ति खल्पस्य कालो बह्दस्य विष्नाः। तज्ञारसिंहं पदमाप्रणम्य वदामि गण्यं खलु सूचसारम्॥ सिद्धो वर्णसमाम्रायः। वर्णाः स्वकारादयः। तच चतुर्दशादौ खराः।, etc., etc.

1B, इति स्रचसारे संज्ञापकरणम्; 2B, इति स्रचसारे प्रक्रातिभावसिन्धः; 3A, स्रचसारे व्यञ्जनसिन्धः; 3B, इति स्रचसारे विसर्गसिन्धः; 4A, इति स्रचसारे दिर्भावसिन्धः; 7A, इति स्रचसारे खरान्ताः पुंलिङ्गः; 8B, इति स्रचसारे खरान्ता गपुंसकाः; 10B, ० व्यञ्जनान्ता पुंलिङ्गः; 11A, ० व्यञ्जनान्ताः स्त्रीलिङ्गः; 11B, ० व्यञ्जनान्ताः गपुंसकिलङ्गः; 17B, ० व्यादौ परसीपदम्; 18B, ० व्याद्मनेपदप्रक्रिया; 19B, ० व्यादयः समाप्ताः; 20B, ० व्यादौ परसीपदिनः; 21A, इति स्रचसारे व्यदादयः समाप्ताः; 21B, ० व्यदाद्यन्तर्गता श्रुष्टोत्यादिप्रक्रिया; 22A, ० दिवादिप्रक्रिया; 24A, ० तुरादिप्रक्रिया समाप्ताः; 24B, ० क्यादयः समाप्ताः; 25B, ० क्यादयः समाप्ताः; 26A, ० व्यादयः समाप्ताः; 27A, ० सनन्तप्रक्रिया; 28A, ० विवादिप्रक्रिया समाप्ताः; 26A, ० व्यादयः समाप्ताः; 27A, ० सनन्तप्रक्रिया; 28A, ० विवादिप्रक्रियाः समाप्ताः; 27A, ० सनन्तप्रक्रियाः समाप्ताः; 28A, ० विवाद्याः समाप्ताः; 27A, ० सनन्तप्रक्रियाः समाप्ताः 28A, ० विवाद्याः समाप्ताः; 27A, ० सनन्तप्रक्रियाः समाप्ताः 28A, ० विवाद्याः समाप्ताः; 28A, ० विवाद्याः समाप्ताः 28A, ० विवाद्या

Colophons in the unnumbered leaves:—

॰ क्रस्रत्ययाः; ॰ निस्ठाप्रकर्णम्; ॰ क्रदन्तप्रक्रिया समाप्ता;

• खयानि समाप्तानि; • स्त्रीप्रत्ययाः समाप्ताः; • कारकप्रकरणं समाप्तम्; • समासेऽययीभावः; • तत्प्रत्यप्रक्रिया; • बज्जनी च्यिक्रिया; • समासप्रक्रिया समाप्ता; • तद्धितप्रक्रिया समाप्ता। समाप्तोऽयं ग्रन्थः।

Post Colophon Statement :-

श्रीदियसिं इदेवस्य राज्ञः सप्तमाङ्के लिखितिमदं पुस्तकम्।

4396.

5648. पद्रोह्णम्। Pada-rohanam.

By Utsava-kīrtti.

Substance, palm-leaf. $12\frac{1}{2} \times 1\frac{3}{4}$ inches. Folia, 42 by counting. They are marked 3, 4, 5, 13, 28, 47, 48, 67, 69, 71, 73, 75, 76, 77, 78, 80, 81, 82, 83, 84, 85, 86, 88, 89, 90, 91, 92, 93, 94, 95, 96, 100, 101, 102, 103, 104, 109, 110, 111, 112, 113, 114. Character, old Newari.

A fragment of a hitherto unknown grammar of the school of Kātantra, relating to conjugation.

85B, इत्युपाध्यायोत्सवकीर्त्तिकती पदरोच्च्यो षष्ठः परोच्चविषयोदेशः; 90B, • सप्तमः श्वस्तनीविषयोदेशः; 92A, • खद्यमः खाश्मीर्विषयोदेशः; 93B, • नवमो भविष्यन्तीविषयोदेशः; 94A, • दश्मः ज्ञियातिपत्ति-विषयोदेशः।

4397.

4789. पद्सूर्थप्रक्रिया। Pada-sūrya-prakriyā.

By Mahāmahopādhyāya Sāraṅga.

Substance, palm-leaf. $12 \times 1\frac{3}{4}$ inches. Folia, 129. Lines, 5 on a page. Character, Newari of the sixteenth century. Appearance, old and discoloured. Incomplete at the end.

See Nep. Cat. Vol. I, p. 114. Where Sāranga and Utsava-kirtti have been put in a compound word implying that they may be one and the same person. The previous work is a shorter recension of the present work.

It begins:—

अ नमः श्रीखसर्पणाय।

वाचा चन्द्रसमुद्भूतो मनः चौरार्यवांश्रुयुगात्। व्यापको नैकप्रक्तीनां घोड्ग्रात्मपदघातुवान्॥ (?) सत्तादिद्वांतुच्चेतुक्तरिष्टिर्शिग्रहे चाव्ययो लिङ्गसंज्ञा व्याक्षचित्तोद्देभवादिः क्षद्रुसत्कथनो यो नवात्मास्टमूर्तिः। संख्याकालोपसर्गाद्यवयवसगुग्गः प्रास्त्रसर्गे च वर्गे स्होपेन्द्रप्रेनेप्रः प्रक्षतिपरयुक्तो धातवेऽस्मे प्रग्णीमि ॥ प्रक्षवक्षमगुग्णादौनामनुसादाय भाखरम्। पादस्र्य्यो मयोद्योतो लिख्यते ध्वान्तप्रान्तये ॥ बालानां ध्वान्तबुद्धौनां खस्तान्ते सन्तमेऽिष च। च्वमध्यं गुण्णिनः सर्व्ये सर्व्वप्रास्त्रार्थवेदिनः ॥ युग्मकम्। क्रियाकारकसंज्ञाध्वा विनावाक्येन दुर्घटः। विभित्तिद्वययोगेन यत्तद्वोधमदुर्घटम् ॥ उदेति पदस्र्र्थोऽयं खन्तध्वन्तस्य नाप्रकः। तमो चौनेन चित्तेन दृश्यते निक्मलं पदम् ॥ इच्च विभित्तिद्वयौ स्यादित्यादौ तत्र स्यादयः सुप् पर्यन्ताः।

पुत्यिकाः— ११२ पत्रे— इति मिश्रोपाध्याय सारङ्गविरित्ततायाम्।
पदसूर्थ्यप्रक्रियायां परोत्ताधिकारः वस्तमः॥
११६ ,, इति मिश्रोपाध्यायण्रारङ्गविरित्ततायां पदसूर्थप्रक्रियायां [श्व]सत्तनौविषयः सप्तमः।
११८ ,, इति मिश्रोपाध्याय ग्रारङ्गविरित्ततायां पदसूर्थ्यप्रक्रियायामाग्रीविषयम्।

4398.

4783A. The Same.

Substance, palm-leaf. $12 \times 2\frac{1}{4}$ inches. Folia, 175, of which the following leaves are missing: 2, 55, 64, 65, 67, 68, 77 to 84, 96, 105, 106, 117, 121, 123, 146, 147, 150, 152, 154, 155, 157, 170 to 174. There are also 13 leaves, without leaf-marks. Character, Newari.

70B, इति मिश्रसारङ्गोपाध्याय-विरचितायां परसूर्ये पञ्चमी विभक्ति-स्तृतीयः। In leaf 112A, we have the following colophon:—

इति मिश्रोपाध्याय-सारङ्गविरचितायां पदसूर्यप्रक्रियायामाभीविषयः।

After which there is no more colophon in the numbered leaves.

70B, इति मिश्रसारङ्गोपाध्याय-विरचितायां परसूर्ये पश्चमी विभक्तिजुतीयः।

The first leaf unmarked contains the following colophon:—

> मिश्रश्रीसारङ्गोपाध्याय-विरचितायां पदसूर्यप्रक्रियायां न्यादि-विषयं समाप्तम्।

No more colophon after that.

4399.

10517. विद्यानन्दः। *Vidyānanda*.

By Vijayānanda.

(Called also Kātantrottara or Siddhānanda by Aufrecht in his Cat. Cat. Vol. II.)

Substance, country-made paper. 11½×4 inches. Two batches of leaves: I contains leaves 42 to 70; II, 45 to 59. Of the first batch fol. 59 is missing and of the second batch foll. 54, 56, 58 and there are three stray leaves belonging to the same manuscript. Lines, 8, 9 on a page. Character, Nāgara of the fifteenth century. Appearance, discoloured.

A very rare work.

The first batch contains Vidyānanda's commentary on Durga-tīkā on the 40th sutra of the portion of the work from 2nd pāda to the end of the 3rd pāda of the Nāma-prakaraṇa.

The second batch contains up to 35th sūtra of the same prakarana. The three stray leaves contain commentary on the first three sūtras of the Samāsa in the same.

51A, इति श्रौविजयानन्द्विरिचिते विद्यानन्दापरनाम्नि द्वितौयः पादः समाप्तः विकासकार्यः विकास

श्रुभमस्तु लेखकपाठकयोः।

In a later hand:-

इति श्रीमाणिकचन्त्रस्य हेतुना पुस्तक लिख्यते।

4400.

4721. **घट्कार्क्**म । Şaţ-kārakam.

With a commentary.

Substance, palm-leaf. 12×2 inches. Folia, 21, of which 15, 16 and 19 are missing, while two leaves are marked 17. Lines, 5 on a page. Character, Newari of the thirteenth century. Appearance, old, discoloured and worm-eaten. Incomplete at end.

A set of 14 couplets, relating to Kāraka and belonging to the school of Kātantra. See I.O. Catal. Nos. 785 and 786, the former ascribes it to Vallabhānanda and the latter to Vahasa Nandin. But in East Bengal, where it is still being taught, it is known to be a work of Rabhasa, and under that name he is often quoted in Jumara Nandin's Vrtti and in other grammars.

The mangalacarana verse is to be found on the obverse of the first leaf, and there twice, one in the hand of the original writer and the other in a later hand. The verse praises Buddha: असं मार्वज्येन, etc.

4401.

3814. The Same.

Substance, country-made paper. $18\frac{1}{4} \times 4\frac{1}{4}$ inches. Folia, 17. Lines, 8 on a page. Extent in \overline{s} lokas, 470. Character, Bengali of the seventeenth century. Appearance, discoloured and mouse-eaten in the middle. Complete.

Colophon:-

इति रभसनन्दिविरचितं षट्कारकं समाप्तम्।

Post Colophon: --

श्री चन्द्रमिण प्रक्तियाः खकीयपाठार्थ प्रस्तकमिदम्। गोविन्दस्य प्रसादेन सर्वेच, etc., etc.

Often noticed and well known.

4402.

4684. **द्यान्य हो**। Kṛṇ-mañjarī.

By Siva-Rāma-dāsa Sarman.

Substance, country-made yellow paper. $16 \times 3\frac{1}{2}$ inches. Folia, 6. Lines, 6 on a page. Extent in slokas, 150. Character, Bengali of the nineteenth century. Appearance, fresh. Complete.

Colophon:—

इति गोपीरमणचन्नवर्त्तितनय-श्रीणिवदासण्यमाञ्चता ज्ञन्मञ्जरी समाप्ता।

For the work see I.O. Catal. No. 784. The Kārīkās, numbering 18, are accompanied with a commentary most likely by the author himself. The Kārikās end in 2A and the commentary begins. It belongs to the school of Kātantra.

4403.

3379. The Same.

Substance, country-made paper. $16\frac{1}{2} \times 4$ inches. Folia, 6. Lines, 6 on a page. Extent in Slokas, 106. Character, Bengali of the early nineteenth century. Appearance, fresh. Complete.

A work on verbal suffixes of the Kātantra school. See I.O. Catal. No. 784.

The authorities quoted are:

Srīpati, Durgasinha, Bhāṣyakāra, Narasimha Cakravartī, Hema-kara, Durga-mata, Parišiṣṭa-kāra, Sundara-kavirāja, Jadu-nātha, Kamalākṣa Cakravartī.

Colophon : --

इति महामहोपाध्यायश्रीणिवरामभट्टाचार्थ्यविरचिता हन्म-झरी समाप्ता।

3428. शब्दसाध्यप्रबोधिनी। Sabda-sādhya-prabodhinī.

By Ramā-nātha Cakra-vartī.

Substance, country-made paper. 15×4 inches. Folia, 37. Lines, 10 on a page. Extent in šlokas, 1,180. Character, Bengali. Date, B.S. 1266. Appearance, discoloured. Complete.

Colophon :-

+ + + [र]मानायचक्रवर्त्तिविर्चितः प्रव्दसाध्यप्रयोगः समाप्तः।

Post Colophon: —

श्रीश्यामाकान्तदेवश्रमाणः पुस्तकं खाच्चरञ्चेति । यथादृष्ठं तथा लिखितमिति ।

In a different hand:—

सन वार १२ भ्रो ६६ साल १२ श्रावण ॥ श्रीगुर ॥ श्रीभिव। See H.P.R. No. 355, Vol. I.

A work on declension of the Kātantra school.

4404A.

3885. The Same.

By Ramā-nātha Cakravartī.

Substance, palm-leaf. $16 \times 1\frac{1}{2}$ inches. Folia, 89. Lines, 2 to 4 on a page. Extent in \overline{s} lokas, 1,300. Character, Bengali of the early nineteenth century. Appearance, fresh.

See L. 1129.

Colophon:—

इति रमानायचक्रवर्त्तिविरचितग्रब्दसाध्यप्रयोगः समाप्तः।

4405.

3663. सार्निर्णयः। Sāra-nirṇayaḥ.

By Ramā-kānta Cakra-vartī, son of Madhu-sūdana Tarka-vāgīša.

Substance, country-made paper. 14×3 inches. Folia, 23. Lines, 7 on a page. Extent in slokas, 400. Character, Bengali of the eighteenth century. Appearance, old and discoloured. Complete.

For a description of the work see H.P.R. I, 403.

The commentators of kalāpa often quote Sūtras from other Vyākaraņa such as Pānini. Ramākānta explains with examples these foreign Sūtras.

4405A.

6619B. **कातन्त्रसूच-दृत्तिः।**

Kātantra-sūtra with vṛttiḥ.

Substance, country-made paper. 11\(\frac{1}{4}\) \text{inches.} Folia, 54. Lines, ll on a page. Character, N\(\text{agara}\) by a modern hand. Appearance, discoloured.

The MS. is bound with two others.

Foll. 1-6 contain the chapter on Kṛdanta of the Kātantra sūttras, ending abruptly in the sixth pāda.

Foll. 7-22 (marked by me with Bengali numerals in continuation to the above) contain the section on Taddhita with Durga-Simha's vitti commentary. This portion begins in the middle of a sentence on the suffix faga and goes to the end of the chapter in fol. 22A.

The rest contains a commentary on the Ākhyāta section of the Kātantra sūttras, ending abruptly in the middle of the commentary on the 67th sūttra.

· The commentary begins:—

अथ परसीपदानि । अथानन्तराणि त्यादीनि स्थामि पर्य-न्तानि परसीपदसंज्ञानि भवन्ति ।

VARARUCI.

4406.

<mark>5896. वार्र्चसंग्रहः</mark> Vāraruca-Saṃgrahah.

With commentary प्रयोगविवेकः Prayoga-vivekah.

Substance, country-made paper. $11\frac{1}{2} \times 4$ inches. Folia, 21. Lines, 8 on a page. Extent in slokas, 560. Character, Nāgara. Date, Saṃvat 1680. Appearance, old. Complete.

A practical grammar in three paṭalas, and 26 kārikās by Vararuci, the first, treating of Kāraka, the second, and the third Tinanta and Kṛdanta of Samāsa and Taddhita. Published in the Trivendram Sanskrit series by T. Gaṇapati Sāstrī (who thinks the author to be one of the "Nine Gems" of the court of Vikramāditya) with Nārāyaṇa's commentary Dīpa-prabhā. This MS. contains an annonymous commentary entitled Prayoga-viveka.

Beginning:-

श्रीगणेशाय नमः।

प्रयोगिसिच्छ्ता ज्ञातुं ज्ञेयं कारकमादितः। संज्ञ्या षड्विघं भेदास्त्रयोविंग्रतिघा पुनः॥

4A, इति वरत्विक्वते प्रयोगिविधिग्रहे प्रथमः पटलः।

ग्रथ लच्चिताभिष्टितानभिष्टितयोः स्मावः कियन्तस्तम् ग्रभिधायका ज्ञनभिधायका वा उच्चन्ते।
समासस्तद्धितस्तिङ्कत् ते चत्वारोऽभिधायकाः।
त एव ज्ञनभिसम्बन्धात् भवन्यनभिधायकाः॥
ग्रस्तामवस्थायामनभिधायका उच्चन्ते... ...
गोड़ा समासः संच्चेपादद्याविंग्रतिधा पुनः।
नित्यानित्यप्रयोगेन लुगलुक्कोन च दिधा॥

षड यथा, etc., etc.

7B, इति समासलच्याम् ।

अथ प्राप्तावसरस्तद्धितलच्यामुच्यते ।

13B, इति प्रयोगविवेके दितीय पटलः।

Last Colophon: -

इति प्रयोगविवेके वारुरुचे हतीयः पटलः।

Post Colophon Statement :-

श्रीक्षणचन्द्रो जयति। संवत् १६० समये न्येष्ठ क्षणपचे द्वादश्यां गुरो जगदीश्रोनालेखीदं खाधीताथं। सममच्च सर्वजगतां।

Three more works are also attributed to Vararuci:

(1) Vāraruca (Jyotişa), (2) Vāraruca (Lexicon), and

(3) Prākrta-prakāša.

4407.

4857. The same with commentary सम्बन्धसिद्धि।

Substance, palm-leaf. 12×2 inches. Folia, 45, of which the following leaves are missing: 16th, 40th and 44th. Lines, 6 on a page. Extent in §lokas, 1,000. Character, Newari of the fourteenth century. The leaves are marked both with the letter and the figure numerals. Appearance, old, discoloured and damaged. The leaves marked 10 and 41 to 45, the last have lost about a third, the 39th and the 15th about a half, and the 8th about three-fourths.

Beginning:

अँ नमो मञ्जनाथाय।
प्रयोगिमिच्छता चातुं चेयं कारकमादितः।
तदेव षड्विधा भेदा चयोविंग्रितिधा पुनः॥
तच पञ्चविधः कत्ती व्याप्यं सप्तविधं मवेत्।
करणं दिविधं चैव सम्प्रदानं चिधा मतम्॥
स्वविधः विधा चेयस्तथाधारस्तुर्विधः।
करोति कारकं सर्वें यथाग्रिति-व्यवस्थया॥

The same kārikās with another anonymous commentary entitled Sambandha-siddhi.

9B, इति सम्बन्धसिद्धी कारकपटलः समाप्तः;

कारकप्रकरणमभिधाय सम्मत्यवसरप्राप्तं समासमुपवर्णयिष्यामः। तच पोड़ा समासः संचीपादछाविंप्रातिधा प्रनः इति। 16A, इत्युक्तं समासण्यां सम्प्राप्तावसरमणादि व्याख्यास्यामः (Taddhita).
29B, इति सम्बन्धसिद्धावणादिषटलः समाप्तः।
36A, उक्तस्तिङप्रयोगः।

Then comes Krt-prayoga with which the work comes to an end.

Last Colophon :—

समाप्तोऽयं सम्बन्धसिद्धभिधान इति। द्यतिरियमा (the author's name is lost in the lacuna).

... ... निर्देशाद्यत् प्रख्यसभवन्समः । येनायं सकलो लोको मञ्ज्ञघोषो भवेत्ततः ॥ श्रुभानि सन्तु ।

There is a stray leaf with this MS. bearing the date सं १७० काव ई टइस्प्रति।

4408.

4774. The same here called प्रयोगमुखं। Prayoga-mukham.

Substance, palm-leaf. $12\frac{1}{2} \times 1\frac{3}{4}$ inches. Folia, 62, of which the following leaves are missing: 1, 3, 52 to 61. Lines, 4, 5 on a page. Extent in slokas, 1,200. Character, Maithila. Appearance, discoloured and damaged.

The same kārikās with a third anonymous commentary.

14A, प्रयोगमुखे कारकपटलः समाप्तः ; 25A, इति समासप्रद्रलः समाप्तः ; 41B, इति प्रयोगमुखे भावाख्यस्तद्भितानुपटलः समाप्तः ; 46B, उत्तर्सिङ्प्रयोगः। तिङ्प्रयोगमभिधाय संप्रति कत्ययोगमभि $+\ +$

The last chapter deals with Krt, although the colophon, quoted below, erroneously puts it as Tin-patala.

मिथिलम दारं।

अन्तवाक्यं। यथा कटं कुर्ळन् खोदनं पचमानः देवदत्तिस्तिष्ठिति पुष्पिका। इति प्रयोगसुखे तिङ्गटलः समाप्तः॥ श्रीक्षणापतेर्त्तिपिरियमिति॥

10750. The Same.

Substance, Nepalese paper. $9\frac{1}{2} \times 3\frac{1}{2}$ inches. Folia, 39. Lines, 10 on a page. Extent in \$lokas, 950. Character, Newari of the eighteenth century. Appearance, old and discoloured.

Beginning :-

ॐ नमः सर्व्वज्ञाय।

विज्ञातसकलज्ञेयसुत्तीर्यं-भवसागरस्।

प्रगम्य सुगतं सम्यगुचते प्रब्दशासनम् ॥
प्रयोगिमिच्छता चातुं चेयं कारकमादितः।
संचया षड्विध[ा] भेदास्त्रयोविंग्रितिधा पुनः॥

12A, इति प्रयोगमुखे कारकपटलं संपूर्णम्। कारकपटलमिधाय समासपटलमनुवर्णियध्यामः।

20B, इति प्रयोगसुखे समासपटलः समाप्तः। समासपटलमिधाय समाति तद्धितपटलमनुवर्णिदिष्यामः।

31A, इति प्रयोगमुखे तद्धितप्रत्ययः समाप्तः। सम्मति प्राप्तावसरे ति[ङ्] प्रयोगं वर्णियध्यामः।

35A, तिप्रयोगमभिधाय सम्मति क्रत्यत्यसभिधास्थामः।

36A, उत्ताः नेवलवाचिनः क्तस्रत्यया इदानीं मिश्र(मीनचर)वाचिनः क्रस्रत्ययाः कथ्यन्ते।

End:

ग्रस्थनादाश्ययेनाहं ऋतोकानां पञ्चविंश्यतेः। परार्थभारमुद्दोढुं प्रभवेयं भवे भवे॥

इति कवेः परिचारादिवचनं ।

कारकपटल समासपटल तद्धितपटल तिपटल [क्रत्पटल] इति पञ्चपटला नियमिताः।

Last Colophon:-

इति प्रयोगमुखः समाप्तः।

8515. A commentary on the same.

Substance, country-made paper. $13 \times 4\frac{1}{2}$ inches. Folia, 20. Lines, 11 on a page. Extent in \bar{s} lokas, 650. Character, N \bar{a} gara of the nineteenth century. Appearance, old and worm-eaten. Complete.

The text Prayoga-samgraha is a grammatical work by Vararuci. This is a commentary on the same.

Beginning:

इदानीं तावत्तेषां वरकत्तिविरत्तितानां विवरणमुखते।
प्रयोगिमच्छतेत्यादि। अन्यार्थः। यो यथाप्रयोगं ज्ञातुमिच्छिति तेनेच्छता प्रक्षेण आदितः प्रथमतः कारकं ज्ञेयं। प्रव्याअयाणां हि ज्ञेयानां मध्ये कारकं ज्ञियानिमित्तं ज्ञेयं ज्ञातवमित्यर्थः।

End:-

उत्तरपदस्थेन प्रत्यप्रयोग समासो भवतीति कथमुपास्यते द्रव्यसत्त्वापरत्वाभ्यां द्रव्यस्य सत्त्वमपरत्वं च ताभ्यां सह समासोग भवति कटं कुर्व्वन् कटं कुर्व्वागाः॥

Colophon:

इति प्रयोगसंग्रच्याखानं सम्पर्णम् ।

Vararuci wrote 26 kārikās which were very popular and very useful. Every centre of learning had a commentary on them. Most of the commentaries are without the names of their authors.

CANDRA.

4411.

3823. चान्द्रव्याकर्णम्। Cāndra-vyākaraṇaṃ.

Substance, palm-leaf. 11×2 inches. Folia, 41. Lines, 6 on a page. Extent in slokas, 900. Character, old Newari. Appearance, fresh N.S. 476=A.D. 1356 A.D. Complete.

Colophon : --

72 minor se

चान्त्रवाकरणे षष्ठोऽध्यायः समाप्तः।

Post Colophon :-

संवत् ४७६ पालगुन श्रुक्तदश्रम्यां श्रुक्रवासरे खार्जानद्वाचे राजाधिराज-परसेश्वर-परमभट्टारकश्रीश्रीजयराजदेवस्य विजय• राज्ये।

यथाकथित् ति खितं मयेनत्
वालेन शास्त्रं गुणिनः च्रमध्यम् ।
+ + + +
संशोधनीयं सुधीभिः समस्तैः ॥
श्रीयोसाञ्कविचारवचाचार्यं श्रीचोमेन्द्रस्य लिखितम् ।

Candra-gomī takes or paraphrases the Sūttras of Pāṇini, expunges the Vedic Sūttras and Sūttras that were not in much use. He divides the Sūttras into 6 adhyāyas of 4 pādas each. See p. 249 of the J.A.S.B. 1893.

This is to be differentiated from the Candra Vyākaraṇa by Candrā-cārya mentioned in the Rāja-taraṅgiṇī I. 176 and in the Vākya-padīya II. 489 and also from the Sasaka Vyākaraṇa, mentioned in Catal. No. 4415. Mallinātha and Dakṣīṇāvartta-nātha both quote a sūtra from Candra's Vyākaraṇa namely "विश्वामो वा". But the present work does not contain that Sūtra. It seems to be the work of

a Buddhist Paṇḍit named Candra Gomī who was born according to Pag-Sam-Zom-Zam in the Vārendra country and wrote his work at Candra-dvīpa in the 4th or 5th Century A.D. The word Gomī means a class of Buddhist upāsakas.

For the text and Ananda Datta's commentary, see Bendal Cam. Cat. pp. 157, 158, 180, 181, 182 and my Nep. Cat. pp. 29, 69, 75.

4412.

9996. The Same.

A.

Five leaves, numbered 2, 22, 24, 34, 35, containing suttras only, with a colophon in leaf 34B. पश्चमस्य प्रथमः पादः समाप्तः।

В.

Six leaves numbered 14 to 19, in letter numerals, of a commentary on the Cāndra-vyākaraņa.

C.

Two leaves of a commentary on the same. One on Samāsa and the other on Taddhita.

From 1 to 10 leaves with 2 and 3 missing.

4413.

⁵⁶⁴⁵. चान्द्रव्याकर्गाटीका।

A commentary on Cāndra-vyākaraṇa. By Ratna-mati.

Substance, palm-leaf. $13\frac{1}{2} \times 2\frac{3}{4}$ inches. Folia, I. 1 in 30 leaves with 2, 3 and 28 missing, incomplete at the end. I. 2 in leaves marked from 10 to 31 with 16, 18, 26 and 29 missing and with six leaves without mark. I. 3, 10 leaves. Lines, 8 on a page. Character, Bengali of the eleventh century. Appearance, old and broken.

We cannot give the beginning of the work in full, as of the first leaf, about a fourth is lost at the end.

Beginning:-

ॐ नमञ्चाडमचारोषणाय।

याप्या॥ संच्तेषे निरूपयता विषयास्त्रुक्ताः संप्रति सोपपद-विधानाच प्रक्रमते। याप्यतेऽनुगन्यते स्मिसम्बध्यते इति याप्यम्।

Col. I. 1 is wanting.

Col. I. 2. चान्त्रे व्याकरणे भिच्चुरत्नमतिक्वतायां टीकायां प्रथमस्याध्यायस्य वितीयः पादः समाप्तः।

Col. I. 3. चान्द्रे व्याकरणे रत्नमतिक्रतायां पञ्जिकायां प्रथमस्य हतीयः पादः समाप्तः।

The commentary appears to be unique.

CĀÑGU.

4414.

1751. चाङ्गुरितः। Cāñgu-vṛtti. चाङ्गुसूच।

With its commentary (सूचा खर्थिनी (?)) in tripāṭha form.

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches. Folia, 11. Character, Nāgara. Saṃvat, 1819. Appearance old.

The work is called Vaiyākaraṇa-jīvātu. The author was evidently a Buddhist and a Kāyastha. See Cat. Cat. 613B and L. 2857. It is complete in 56 kārikās.

The text in sixty kārikās begins:—

पूर्णाः पारमिता येन भास्ति यदचनं जगत्।
सुगताय नमस्तसी कतकत्याय तायिने ॥ १ ॥
जायन्ते यदनुष्यानाद भजतां वाग्विभूतयः।
विभुजयित मञ्ज्ञश्री चतुम्मारारिभासनः ॥ २ ॥
व्यनुरक्तो गुणान् ब्रूते विरक्तो दूषणाणि यत्।
मध्यस्याय नमस्तसी विभक्ते गुणदोषयोः ॥ ३ ॥
सम्बन्धः भ्रव्दशास्त्राणां परमार्थ इति स्थितिः।
सम्दं तसुपदेच्यामञ्चातुर्विद्योपयोगिनम् ॥ ८ ॥
यस्मिन्नर्थे विधीयन्ते त्यादितव्यादि तद्धिताः।
समासो वा भवेद्यच स उक्तः प्रथमा ततः ॥ ५ ॥

End:—
राचाह्नी पुंसि विजेशी अही सुदिनपुर्ण्यतः।
पणोऽत्ययात् परः स्तीवे न कोरेवेति दर्णनम्॥ ५६॥
सम्बन्धे कारके रुन्दे भावे गोचे परच च।
कथ्यन्ते तद्धिता रूड़ाः समासान्तायया अपि॥

Colophon:

इति चाङ्गुरुत्तिः समाप्ता ॥

The commentary begins :-

The commentator tries to explain away the Buddhism of the author:—

The end of the commentary:—

च्यसदिनपुण्यत इति सुदिनं पुण्याहं च्यायं कापिय चेति कादेशः पयः विश्रं च विश्रयः। ५९। इति चङ्गदासक्ततो समासो-देशः। सम्बन्ध इत्यादि वैद्यावो विषः भ्रैवः कौस्तुभम् हारिनं कम्भण्यण् कर्त्तरि वैयाकरणः करणे एकादभी सम्पदाने व्यप्रासामिकः व्यपादाने तद्धितो न दृश्यते समूहे काकानां समूह-कालं भावे श्रुक्तता श्रुक्तत्वं श्रुक्तिमा ख्ययः सर्व्यसात् सर्व्यन गोच इत्यपत्ये उपगोरपत्यमिति खोपगवः परच च इत्युक्तेभ्यः सम्बन्धादिभ्यो खस्मिन् तस्येदं तच भव तस्मिन् भवं तच साधु-रित्यादि नगरस्थेदं तच भवो वा नागरं समासान्तमहाराजः नना सुदुर्भः प्रजायास्त वज्जती हावस्य एता स्प्रप्रजाः सुप्रजाः दुःप्रजाः। स्रन्यास्याभ्यां मेघायाः मन्दमेघाः चकारादमेघा दुर्मिधाः तथा धर्मस्य नान्तता स्रस्याधर्मी चं[न्]दनवद् गसी ऽस्य चन्दनगन्धः पद्ये चन्दनगन्धः वचासि दन्तस्य मनः भ्रोभना दन्तास्येति सुदन्त् चतुर्द्गौ।

Colophon:—

इति चङ्गदासकतौ तद्धितोद्देशः।

Post Colophon: —

लिखितं चोत्रप्रकोत्तममध्ये वैद्यावरघुनाथदासेन । संवत् १८१८ मास स्रास्थिन वदी २ दितीया ।

4415.

8923. The Same.

Substance, country-made paper. $12\frac{1}{2} \times 4\frac{3}{4}$ inches. Folia, 23. In Tripāṭha form. Date, Saṃvat 1877. Character, modern Nāgara. Appearance, fresh. Complete.

Complete in 57 verses. The same as L. 2857, it omits the three Buddhist verses of mangalacarana.

It begins with the 4th verse:—

यस्मिन्नर्थे विधीयन्ते त्यादितव्यादि तद्धिताः। समासो वा भवेद्यच स उत्तः प्रथमा ततः॥ उत्तस्यार्थस्य ग्रह्मन्ति सङ्घानन्त्यादयः परं। लिङ्गसंख्याविभत्तीस्तु कत्तद्धितसमासकाः॥

To the end:—

After the last verse given in L. 2857, the MS. has another verse.

सम्बन्धाः कारके रुन्दे भावे गोचपरच च ।

कथ्यते तद्धितारूड़ः समासान्तात्रया अपि ॥

इति समासान्तोपदेशः बौद्धः प्रत्य इत्यादि सुचाखिर्धनीयं चङ्गदासीया याखा यभवत्। सम्वत् १८०० ग्राके १०४१ प्रतिलिखितं रामचन्त्रपुरी सन्नासी। काग्र्यां मध्ये लिख्नाकुग्रहसमिपे।

The end of the $t\bar{\imath}k\bar{a}:$ —

रावाह्नप्रव्दो समासान्तो एंलिक्को बोध्यो। खह्य राविख्य खहोरावः एवमपराहः पूर्वाहः मध्याहः इत्यादि। खह्न प्रव्दः समासान्तः एंलिक्को भवति। एकञ्च तदहस्रेति एकाहः द्यहः। सुदिनपुण्याभ्यां न भवति सुदिनाहं पुण्याहं। पथ इत्यादि पियन् प्रव्दः खव्ययात्परः नपुंसकं भवति। न प्रश्चा इति खप्यं। न कुर्वे इत्यादिः समासान्तः नपुंसकं पक्यते प्रकारमिति चेत् भवति किम्बा न भवति। विरुद्धः प्रश्चाः विपथः विपथं वा। पूर्द। चङ्गदासक्यत इति चङ्गदासक्यत सूचानुमूलक समस्तोत्ता- नुत्तकादिविषयापरिबोधकमिद(स)मगमत्। सम्बन्ध इत्यादिः बुद्धो देवतास्थेति।

In the commentary to the 56th कारिका we have the following:—

यद्यपच्छाथवीपक्रमस्य वार्थस्य प्रकाशो भवति तदा नपुंसक एव स्तः। चन्द्रोपचं श्रसक्याकरणं वेदोपक्रमं धर्मा चन्द्रेण वेदेन तेषां प्रथमतोऽव[त]रणं स्यात्।

4416.

5576B. The Same.

Substance, palm-leaf. $15 \times 1\frac{1}{2}$ inches. Folia, 22. Lines, 6 on a page. In tripātha form. Character, Udiya of the early nineteenth century. Appearance, fresh. Complete.

Colophon:-

इति वैयाकरणजीवाती चाङ्गसूचे समासोद्देणः।

Both for the text and the commentary see L. 2857.

8468.

Substance, country-made paper. $9 \times 3\frac{\pi}{4}$ inches. Three batches of leaves. I, foll. 1 to 32 (of which foll. 25 to 31 are missing). II, 2 to 22; III, 34 to 79. Lines, 5 to 7 on a page. Character, Nāgara of the seventeenth century. Appearance, discoloured.

I.

Begins:-

श्रीगणेपाय नमः।

, भू सत्तायां चिति संज्ञाने खत सातत्यग्रमने etc.

It is incomplete, ending:—

श्रंघ ग्रंथ संदर्भे ॥ स्राह लंभने ।

II.

Foll. 2-22—Part of Cānga-vyākaraņa.

4A, इति सामान्योदेशः; 5A, इति त्याद्यदेशः; 6B, इति क्रदुदेशः; 8B, इति कारकोदेशः; 10A, इति समासोदेशः (समासदेशः); इति कायस श्रीचाङ्गदासक्कत तद्धितोदेशः समाप्तः।

So far we have Kārikās of Cāngu.

Then follow the comments with illustrations, on the Kārikās.

. It ends in the middle of the second case-ending.

III.

Foll. 34-79:-

34B, इति कायस्यचाङ्गदासविर्घिते सम्बन्धोदेशे प्रथमोदेशः; 50B, इति स्रीकायस्य-चाङ्गदासविर्घिते दितीयस्याद्यदेशः; 63A, इति स्रीकायस्य-चाङ्गदासविर्घिते दितीयस्याद्यदेशः; 63A, इति स्रीकायस्य-चाङ्गदासक्तती सम्बन्धोदेशे हतीयः क्षदुदेशः यचार्थे नो विधीयन्ते सस्यायमर्थः।

It ends abruptly:—

ऋते देवदत्तात् ऋते देवदत्तं।

Herein the comm. only is given.

SĀRASVATA.

4418.

9593. सूचसप्तश्रती or सर्खतीसूचम्।

Sūtra-sapta-šatī or Sarasvatī-sūtraņ.

Being sūttras (numbering 700), revealed by Sarasvatī to Anubhūti-svarūpācārya.

Substance, country-made paper. 11×6 inches. Folia, 5. Lines, 12 on a page. Extent in slokas, 70. Character, Nagara. Appearance, tolerable.

To the end of the chapter on Kṛdanta. Repeatedly printed.

9922. The Same.

Substance, country-made paper. 12×5 inches. Folia, 6. Lines, 10 on a page. Extent in slokas, 64. Character, Nagara. Appearance, old. Complete.

Colophon :-

इति क्रत्यादः। इति श्रीवागीप्रगीत सूत्राणां अष्ठाध्यायी समाप्ता।

4420.

7888. The Same.

Substance, country-made paper. 9½×1¼ inches. Folia, 12. Lines, 7 on a page. Character, modern Nāgara. Appearance, fresh. Date, Samvat, 1877.

The leaves are marked on the left hand upper margin, with the letters & पा.

Colophon :-

इति कत् सूचपादः समाप्तः।

Post Colophon:-

संवत् १८०० स्रा० यु० १२ च०।

9020. The Same.

Substance, country-made paper. $10\frac{1}{4} \times 4\frac{1}{2}$ inches. Folia, 7. Lines, 10 on a page. Extent in slokas, 125. Character, Nāgara. Dated, Samvat, 1798. Old. Complete.

Complete in seven leaves. Dated samvat 1798.

Colophon :-

इति क्रत्यत्यया समाप्ता। इति सरस्ती सूपात ? सूत्रसप्त-प्रतम् समाप्तं अभमस्त।

Post Colophon :-

समुद्धासो मतेर्वाचस्वारता चतुरोचिता। सर्व्वयाक्ततिसञ्चारः कथं व्याकरणावृते॥

संवत् १७६८ न्याषाङ सहरी २ श्रीकाशीमध्ये लिखितं पठतं ब्राह्मण

4422.

3302. Commentary on the same.

Substance, country-made paper. $9\frac{3}{4} \times 4\frac{1}{2}$ inches. Folia, 1 to 7, 1 to 2 and 1 to 3. Lines, 8 on a page. Character, Nāgara of the nineteenth century. Appearance, fresh.

The set of leaves from 1 to 3 begins:—
देवीं सरस्ततीं चैव नमस्कृत्य विशेषतः।
श्रीकृष्णदिजराजेन सूत्रव्याख्या प्रतन्यते॥

पदे किम्। तत्र उतिमिति वेज्धातोः क्षप्रत्यये विचिखपीति संप्रतार्णे पूर्वं रूपे उतिमिति रूपम्।

The set of leaves from 1 to 2 begins:— श्रीपिचाराजाय नमः।

यासुट् परसीपदेषु दातो छिच। यत्तु ध्याश्रापरसीपदेखिलेव सूचमस्य परसीपदं यतो विच्नितं तदादेः परसीपदे परे ध्यासपो भवति। The set from 1 to 7 begins:—

श्रीगणेशाय नमः। भुवादयो घातवः। भूस वास भूवो स्वादिस्वादि-सादी स्वादिश्रब्दयोर्थवस्थाप्रकारवाचिनोरेकशेष इत्यादि।

4422A.

7210. The Same.

Substance, country-made paper. 10×5 inches. Folium, 1. Lines, 15, 10. Character, Jaina Nāgara of the nineteenth century. Appearance, fresh.

This leaf contains explanations of the first two šlokas of Anubhūti Svarupācārya's vṛtti or Sárasvatī-prakriyā.

Beginning:—

व्याख्या षट्प्रकारा भवंति।
संचिता १ च पदं २ चैव पदार्थः ३ पदविग्रचः ४।
चालनं ५ प्रत्यवस्थानं ६ व्याख्या तंत्रस्य षड्विधा॥१॥
व्यस्मिन् फ्लोके व्यष्टी पदानि संति। तानि कानि १ प्रणम्य १
परमात्मानं २ etc., etc.

इति प्रथमण्लोकार्थः; इति दितीयण्लोकार्थः।

The scribe's note: गिंग-दोन्निन्धागर-वाचनाघें। (There are four lines more, containing a quotation.)

4422B.

11226. सार्खतप्रक्रिया। Sārasvata-prakriyā.

By Anubhūti-svarūpācārya.

Substance, country-made paper. Five leaves of a grammar marked, 39, 42, 43, 45, 48.

39th leaf Samāsa; rest Taddhita. A fragment.

Post Colophon: -

भावत् १८५० समे नाम चैत्र स्तरि दादभी पुक्तकं समाप्तं।

11110. The Same.

Being the Sārasvata-sūtras together with a commentary.

By Anubhūti-svarūpācārya.

Substance, country-made paper. 11×6 inches. Folia, 43. Lines, 18 on a page. Character, modern Jaina Nāgara. Appearance, fresh. Complete.

Last Colophon: -

इति श्रीमत्परमचंसपरिव्राजकाचार्थ-श्रीखनुभूतिस्ह्पाचार्थ-विरिचता सारस्तीप्रक्रिया समाप्ता। हतीय हितः। श्रुभमस्तु। श्रीरामाय नमः। श्रीक्रिष्णाय नमः etc..

For an analysis of this grammar see Oxf. 382 and see the introduction of Pada-candrikā by Govindācārya. Catal. No. 4443.

4423A.

10876. The Same.

Substance, country-made paper. 10×5 inches. Folia, 3 to 38. Lines, 10 on a page. Character, Nāgara of the seventeenth century. Appearance, discoloured. Incomplete both at the beginning and at the end.

The arrangement of chapters is a practical one of Samjñā, Sandhi, Subanta, Ītrī-pratyaya, Kāraka, Samāsa, in which the MS. comes to an end.

3A, इति संज्ञापिकया। अधुना खरसन्धिर्विधीयते। दिध बानय इति स्थिते। इयं खरे। इवर्णो यलमापद्यते खरे परे। दध्य बानय इति तावद्भवति। इसे उर्छ[इ]सः। खरात् परो रेफ इकारवर्जितो इसो इसे परे दिभवति। इति धकारस्य दिलं। भने जवाः। भसानां भने परे जवा भवनि इति पूर्वधकारस्य दकारः। सवर्णलात्। वर्णो वर्णोण सवर्ण इति वचनात्। यथासङ्ख्येन वा वक्तयः। खरहीनं परेण संयोज्यं। दध्यानयेति सिद्धं॥

11058. The Same.

Substance, country-made paper. 9½×5 inches. Folia, 24. Lines, 10, 11 on a page. Character, modern Nāgara. Appearance, fresh.

A mere fragment ending abruptly in the declension of प्रम्स्।

One stray leaf about the declension of the words ending in 35 in the masculine gender.

4425.

9910. The Same.

Substance, country-made paper. 12×6 inches. Folia, 7. Lines, 13 on a page. Extent in šlokas, 150. Character, Nāgara. Appearance, old.

A fragment. To the end of the chapter on Sandhi only.

See I.O. Catal. Vol. II. p. 210B. No. 790.

4426.

9170. The Same.

Substance, country-made paper. 12×6 inches. Folia, 7. Lines, 10 on a page. Extent in slokas, 140. Character, Nāgara. Appearance, tolerable. Incomplete.

This codex contains the chapter on Sandhi of Sārasvatīprakriyā by Anubhūti-svarūpa.

4427.

5585. The Same.

Substance, palm-leaf. $15\frac{1}{2} \times 1\frac{1}{2}$ inches. Folia, 147. Lines, 3, 4 on a page. Character, Udiya of the eighteenth century. Appearance, good.

To the end of the chapter on Samāsa.

7729. The Same.

A.

Substance, foolscap paper. 10×5 inches. Folia, 76. Lines, 7 on a page. Character, modern Jaina Nāgara. Appearance, fresh. Date, Samvat, 1938.

The first chapter complete.

Colophon:-

र्ति श्रीपरमचंसपरिव्राजकाचार्य्यविर्वितायां सारखती-प्रक्रियायां स्वादयः समाप्ताः । र्रात स्वादिप्रथमरुक्तिः संपूर्णा(ण)।

Post Colombon:—

संवत् १८३८ मिती माघ सुदी रवीवार लीषीतं ऋ (The name is blurred over with ink) भागीरणीतटे (The name of the place, again, is blurred over with ink) सुर्यामल पठनार्थः।

यादृशं पुस्तकं। etc., etc.

В.

Substance, country-made paper. 11×5 inches. Folia, 33. Lines, 11 on a page. Character, Jaina Nāgara. Date, Saṃvat, 1839. Appearance, discoloured.

The first chapter complete.

Colophon:

इति स्यादिप्रथमद्क्तः।

Post Colophon:—

सम्बत् १ ८३६ वर्षे सिती वैशाष क्षण ६ तिथी श्रनी लिखि-तोयं ऋषिणा नंदचन्द्रेण सुनिना सुशिष्ठ्यपरमानंदपठनहेतवे॥ स्वीमज्ञागपुरवरे॥

 $\mathbf{C}.$

Substance, country-made paper. $11\frac{1}{2} \times 5$ inches. Folia, 27. Lines, 11 on a page. Character, modern Jaina Nāgara. Appearance, fresh.

The first chapter complete.

Colophon :-

इति स्थादिः प्रथमवृत्तिः॥

D.

Substance, country-made paper. 101×41 inches. Folia, 10. Lines, 13 on a page. Character, Jaina Nāgara. Appearance, discoloured.

A fragment of the first chapter.

Colophon:-

इति खरांताः पुंलिंगाः।

E.

Substance, country-made paper. 10\(\frac{3}{2}\times 5\) inches. Folia, 21. Lines, 9 on a page. Character, modern Jaina N\(\tilde{a}\)gara. Appearance, fresh.

The first chapter incomplete.

20B, अय इसन्ताः पुंलिंगाः।

It ends abruptly.

F.

Substance, country-made paper. $11\frac{1}{4} \times 5\frac{1}{2}$ inches. Folia, 12. Lines, 9 on a page. Character, modern Jaina Nāgara. Appearance, discoloured.

A mere fragment of the first chapter.

10A, इति यञ्जनसन्धिः ; 8, अध विसर्गसन्धि निगद्यते ।

A fragment of the first chapter.

4429.

7800. The Same.

Substance, country-made paper. 13\frac{3}{4} \times 5\frac{1}{4} \text{ inches.} Folia, 23. Lines, 15 on a page. Character, Jaina N\tag{a}gara of the eighteenth century. Appearance, discoloured. Incomplete at the end.

Last colophon in the incomplete MS.:-

21B, इत्याख्यातप्रक्रिया समाप्ता।

11109. The Same.

Substance, country-made paper. 11×6 inches. Folia, 5. Lines, 18 on a page. Character, modern Nāgara. Appearance, fresh.

A mere fragment containing the beginning of Ākhyāta only.

Beginning:

ॐ श्रीमते रामानुजाय नमः।
लच्चीन्दिसंची प्रिणपय काश्यां
बुधांच पद्माकर्भट्टसुख्यान्।
सारखतीयां च तिबादिटत्तिं
क्रमाह्मिखेयं गणपप्रसादात्॥

अधाखातप्रक्रिया निरूप्यन्ते।

See Lz. 771.

4431.

273. The Same.

Substance, country-made paper. $9\frac{1}{2} \times 5$ inches. Folia, 51. Lines, 11 to 15. Extent in slokas, 1,350. Character, Nagara. Date, Samvat 1784. Appearance, old.

A fragment containing the Akhyāta chapter only.

End:—

धातूनामप्यनन्तलात् नानार्थताच सर्व्वथा। च्यभिधातुमग्रकातात् च्यास्थातस्थापनेश्लम्॥

Colophon:

इत्यनुभूतिख[रू]पाचार्थ्यविरचितायां सारखतीप्रक्रियायां च्याख्यातप्रक्रिया समाप्ता ।

Post Colophon:—

संवत् १७८४ वर्षे नाम जासाङ्मासे क्राणपचे काण्यां सौ वाप्ररे काण्यां मध्ये लिखाते इदं वैयार्क[र]णं।

9420. The Same.

Substance, country-made paper. $11 \times 5\frac{1}{2}$ inches. Folia, 31. Lines, 12 on a page. Extent in slokas, 750. Character, Nāgara. Date, Saṃvat 1906. Appearance, old.

Incomplete, from "विभक्तिर्विभाव्यते" to the end of the first half (तद्वितप्रक्रिया)।

Post Colophon:--

लिखितं गोविंदराय पठनाधं काकाराम ब्राह्मण। संवत् १८०६ मिति मघण्रिर शुदि एकादणी चंद्रवारा + वारां पुल्तक लिखी रायकेकोटमध्ये। शुभं इत्यादि।

4433.

9178. The Same.

Substance, country-made paper. 10×5 inches. Folia, 45. Lines, 12 on a page. Extent in šlokas, 900. Character, Nāgara. Appearance, tolerable.

This codex contains the chapters on Akhyāta and Kṛt only.

4434.

9162. The Same.

Substance, country-made paper. 13×6 inches. Folia, 67. Lines, 9 on a page. Extent in Slokas, 1,025. Character, Nāgara. Appearance, tolerable.

It begins thus:—

श्रीगर्णेशाय नमः।

अधाखातप्रवया निरूपने धातीर्वच्यमाग्रप्रवया धातोर्चेयाः। बादिः भू सत्त्वायामित्यादिशब्दो धातुसंचो भवति। सत्त्वायां मङ्गले रद्धो निवासे व्याप्तिसम्पदोः। अभिव्याप्तो च शक्तो च पादुर्भावे गतौ च सूः॥ इत्यादि। It ends thus:-

घातूनामनन्तलात् नानार्थलाच सर्व्वधा। स्वभिधानमण्रकः-मित्रवनमाख्यातख्यापनेन।

The Last Colophon runs thus:—

इति श्रीखनुभूतिखरूपभट्टाचार्य्यविरचिते सारखताखे बाक-र्गो दितीयवृत्तिः समाप्ता।

4435.

9163. The Same.

Substance, country-made paper. 12×5 inches. Folia, 59. Lines, 8 on a page. Extent in slokas, 950. Character, Nāgara. Date, Saṃvat 1913. Appearance, tolerable.

Colophon:—

इति सारखते सत्प्रक्रिया।
खरूपांतोऽनुभूत्यादि प्रव्दोऽभूद यच सार्थकः।
स मखारी त्रुभां चक्रे प्रक्रियां चतुरोचितां॥१॥
खवताद वो चयग्रीवः कमलाकर ईत्वरः।
सरासर-नराकार-मधुपा-पौतपङ्गजः॥२॥
इति सारखती प्रक्रिया समाप्ता।

 $Post\ Colophon:$

श्रुभमस्तु संवत् १८(०)१३॥ प्रस्तकं काकारामेण पठनार्थे रच्चावन्द काष्मीरे पण्डितेन श्रुभमस्तु सर्व्वजगतः।

4436.

9451. The Same.

Substance, country-made paper. 9×4 inches. Folia, 29. Lines, 7 on a page. Extent in slokas, 392. Character, Nagara. Appearance old.

This MS. contains the chapter on Kṛt of the Sārasvataprakriyā, the most approved exposition of Sārasvatasūtras, by Anubhūti-svarūpācārya.

8761. The Same.

Substance, country-made paper. 11×5 inches. Folia, 20. Lines, 13 on a page. Extent in slokas, 600. Character, Nagara. Dated, Samvat 1865. Fresh. Complete. (Krt only.)

Complete in twenty leaves.

It begins:—

निजजनैर्विधिना निखिलापदो

भाटिति यो विनिवर्त्तयति स्मृतः।

जलिधिजा परिरम्भ[गा]लालसो

नरहरिः कुरुतां जगतां प्रिवं॥

छत् कर्त्तरि । वद्यमागा प्रत्ययाः हत्संज्ञास्ते कर्त्तरि भवन्ति।

It ends:—

लोकाच्छेषस्य मिद्धिरित वच्यति। यथा मातरादेः।

स्रवतादो इययौवः कमलाकर ईश्वरः।

समस्तरौ श्रभाञ्चके प्रक्रियां चतुरोदितां॥

स्रवतादो इययौवः कमलाकर ईश्वरः।

स्रासुर-नराकार-मध्या-पौतपङ्काः॥

Colophon :-

इति श्रीसारस्तप्रित्रयायां अनुभूतिस्र रूपाचार्थ्यवर्षितायां करन्तप्रित्रया समाप्ता। समाप्तोऽयं सारस्तो व्याकरणः।

Post Colophon:—

श्रीः। सम्बत् १८६५ कार्त्तिकमासे क्रायापचे तिथी च एकादश्यां भवत् रिववारेश संयुक्ते लिखिताच मया विभो। इदं प्रस्तकं लिएयक्षतं चामवदिमिश्र सिकन्दरावाद मध्ये।

4438.

411. The Same.

Substance, country-made paper. 10½×5 inches. Folia, 37, the 1st leaf missing. Lines, 14 on a page. Extent in Slokas, 1,200. Character, Nāgara. Appearance, old.

To the end of the Krdanta chapter.

4119. A commentary on the same.

By Puñjarāja.

Substance, palm-leaf. $14 \times 1\frac{1}{2}$ inches. Folia, 84 by counting. Lines, 5 on a page. Character, Udiya of the early eighteenth century. Appearance, oldish. Incomplete at the end.

Beginning:—

यानन्दैकिनिधिं देवं यन्तरायतमोरिवम् । दया-निलियनं वन्दे वरदं दिरदाननम् ॥ वाग्देवतायाश्वरणारिवन्दमानन्दसान्त्रे हृदि सिन्नधाय। श्रीपुञ्जराजः कुरुते मनोज्ञां सारखत्याकरणस्य टीकाम् ॥

इन् ग्रस्थ निरन्तरायमी प्रितार्थ सिद्धी शिष्टा चारप्रतिपालनाय च इष्टदेवतानमस्काररूपमङ्गलाचरणपूर्व्यकं स्रोत्यपतिपत्तिद्वारा स्वप्रयोजनं चिकी धितं प्रतिजानीते।

प्रगन्य परमात्मानं वालघीरुद्धिसद्भये। सारस्रतीस्टचुं कुर्वे प्रक्रियां नातिविक्तराम्॥ The leaves are not marked.

Colophons:—

द्दित श्रीपुञ्जराजनिक्सितायां सारखतटीकायां संज्ञाप्रकरणं एतचतुरचमत्कारि निष्टत्तं। देति श्रीपुञ्जराजेन विद्यदम्बजभानुना सारखतस्य टीकायां खरसन्धिर्निक्षितः॥ द्दित प्रक्षतिभावोऽयं सूच्याख्यानुसारतः। विदुषा पुञ्जराजेन संच्यिये निक्षितः॥ द्रित सारखतनाद्यो व्याकरणस्यास्य टीकायां। सुधिया व्यञ्जनसन्धिर्निक्षितः पुञ्जराजेन॥ द्रित सारखतटीकां विरचयता पुञ्जराजेन। यश्यनिबन्धानुगतां विसर्गसन्धेर्निक्षणणं विच्यतम्॥

इति श्रीश्रीमालान्वय-तिलक-पुञ्जचितिभुजा विश्रेषवाखानपवणहृदयाङ्गादिवचसा। क्रतायां टीकायामिच समुपादिष्टाः क्रतवतः स्वरान्ताः पुंलिङ्गाः [पि]पठिषुण्रिश्वाक्सिद्धिविधये ॥ इति खरान्ताः स्त्रीलिङ्गाः खादिकार्य्यविधानतः। सारखतस्य टीकायां पुञ्जराजेन दर्शिताः॥ इति सारखतरुत्ती विद्षा श्रीपञ्जराजेन। क्लीवाः खरान्तप्रव्दा विभित्तकार्याय निर्दिष्टाः॥ इति सारखतविट्तौ श्रीपञ्जराजेन सुधिया। भ्रद्धाः पंसि इंसन्ता विभित्तिकार्थेण निर्द्धाः॥ इति स्त्रीलिङ्गग्रव्दानां इसन्तानां विभक्तिषु ! विद्षा पुञ्जराजेन साधनप्रक्रियोद्यता॥ इति ज्ञीवे हसन्तानां प्राब्दानां रूपसञ्चयाः। श्रीमालकुलदीपेन पुञ्जराजेन द'र्शिताः॥ सारखतस्य टीकायां स्धिया पुञ्जभूभुजा। यथा ग्रश्चं समासानां प्रक्रियेति निरूपिता ॥ इत्यदारमतिना सरखतौसू चरित्तिवरुखता। पुञ्जराजविभुना सविस्तरं कारकप्रकरणम्॥ इति युषादस्मद्ययनिरूपणं पुञ्जराजेन। सारखतस्य इत्तौ सम्मतमवलम्बा युक्तितोऽभिच्तिम्॥

The MS. is complete.

See Fol. No. 81, where it is stated that both the father and uncle of the author were ministers under Ghiyasuddin Tuglack. The authority for the statement is, however, not cited there. If the fact is well grounded, the commentator must have lived at the end of the 14th century and not at the end of the 15th century as Aufrecht thinks as Ghiyasuddin, under whom his father and uncle served, was on the throne of Delhi from 1321 to 1325 A.D.

8762. The Same.

Substance, country-made paper. 9½×4 inches. Folia, 61. Lines, 8 on a page. Extent in slokas, 900. Character, Nāgara. Fresh. Incomplete.

Ending with the declension of the word आप्रिया

It begins: -

चानन्दैक्तनिधिं देवमन्तरायतमो रविं etc.

See I.O. p. 212B, No. 801.

Puñjarāja appears to have been a Ārīmālī Brāhmaṇa, that is, belonging to the section of Brāhmaṇas in Southwest of Jodhpura to which the poets Māgha belonged. He helped जीवननवेन्द्र to acquire the kingdom of Mālava (?).

In the comm. on the Mangalacarana sloka Punjaraja, explaining on the word सारखतीं, says that some people think that the Sūtras are new, but this cannot be true, for Nagendrapuri says that Sarasvatī revealed the Sūtras to Anubhūtī.

In leaf 3A, occurs the following:—

स्रच सप्ताग्रतीं यस्य ददौं साच्चात्सरस्रती। अनुभूतिस्राह्माय तस्मै श्रीग्रदवे नमः॥

इति नागेन्द्रपुरीयश्रीचरग्रैक्तलात्।

4440A.

6645. The Same.

Substance, foolscap paper. 10×5 inches. Folia, 167. Lines, 13 on a page. Extent in \overline{s} lokas, 4175. Character, modern \overline{N} agara. Appearance, fresh.

An incomplete commentary on Sārasvata grammar. The first section only.

Beginning:

श्रीवीतरागाय नमः । ब्रह्मात्मिकाये । नमोस्त सर्व्यक्तव्याणे पद्मकान [न] भासते । जगन्तित्यनाथाय पराय परमात्मने ॥ नमः श्रीगुर(रू)वे चारु(रू)बुद्ध(ध)ये दत्तसिद्धये । मतिप्रदानश्रीलाये सरस्त्वये नमो नमः ॥

खय श्रीमत्परमहंसपरिब्राजकाचार्यः श्रीखनुभूतिखरूपाचार्यो निःग्रेषिविष्रसंघातभां त्ययं सत्विषि देवे व्यपरे व्येष्टिकामुश्चिक फललि पुः तां ख फलदयदाना च्यानपास्य भगवन्न मस्कृतिपूर्व्यकं सारस्तीं प्रक्रियां चिकी षुंः संस्ति देत्तवर; ब्यादावेव प्रस्तावना भ्राणेक माष्ट्र। प्रणम्ये व्यादि।

The pencil note in 79B, giving the scribe's name and the date of copying:—

सं १८३८ प्रवर्त्तमाने माधवमासे तिथी प लिखितं मनी-

Colophon:

इति सांबोधिकायां तद्धितदीपिका संपूर्णा(णः)। इति सारखतीटोकायां प्रथमन्दत्तः संपूर्ण।

4441.

10230. सारप्रदीपिका। Sāra-pradīpikā.

Being a commentary on Anubhūti-svarūpācārya's Sārasvataprakriyā by Jagan-nātha.

Substance, country made paper. 9½×4 inches. Fragmentary, with leaves marked 2, 10, 11, 27 to 32, 40, 43 to 46, 48, 50, 63, 100, 111, 112, 114, 119, 120 to 122. Lines, 9 on a page. Character, Nāgara. Date, Saṃvat 1874. Appearance, old and worn out.

2A, अहमनुभूतिखरूपाचार्थः सारखतीं प्र[क्रियां] + + + भग्रोगानुकूलसूचक्रमां कुर्व्व इत्यन्वयः etc., etc.

The following colophons are found in the fragment:—
29B, इति सारप्रदीपिकायां खरान्तपंतिङ्गप्रकाणः; 32B, इति सारप्रदीपिकायां खरान्तनपंसकिङ्गप्रकाणः; 40B, इसन्तनपंसकिङ्गप्रकाणः;
50B, ब्लीप्रत्ययप्रकाणः; 100B, इति इच्छार्थप्रकाणः;

The commentary ends:—

मतान्तरेषु विभ्रदान् ग्रः हीत्वा भ्रव्ददोरकान् ।

जगन्नाधेन विभ्रदा क्रता सार्प्रदीपिका ॥

स जयित नरसिं हः खप्रभाव्याप्तविश्वो

निजजनमनुकस्पासस्मितं वीच्य रच्चन् ।

यदुपरिनिकरेस्तैस्तारकागामभेषेः

प्रिरंसि कुसुममालाश्रीरलंभि प्रभाभिः ॥

Last Colophon:—

इति श्रीभट्टनगद्गायविर्चिता संग्रच्छटीका सार्प्रदीपिका नाझी संपूर्ण समाप्त।

Post Colophon:—

युभमस्तु संवत् १८०४ ग्लोकसंख्या २२५०।

4442.

4185. प्रभावत्याख-सारस्वतीवृत्तिपञ्जिका।

Prabhāvatī a commentary by Kṛṣṇa-nātha.

Substance, country-made yellow paper. $16\frac{1}{2} \times 4$ inches. Folia, 11×66 . Lines, 6, 7 on a page. Character, Bengali in a modern hand. Appearance, fresh.

Two chapters only, Taddhita and Akhyāta, each separately paged. Taddhita contains 11 leaves and Ākhyāta 66.

Taddhita begins:—

गुर्विङ्गिननं पुद्धं प्रयाम्य क्रमाश्रमीया।

तायते मोच्चदं श्रीन-तद्धितस्य प्रभावती॥

च्यथ तद्धित इति॥ तेषां च्लिक्तद्धितः॥

But Taddhita does not actually come to an end in the 11th leaf. There are two leaves more, marked 1 and 2. In the third line of the first leaf Taddhita comes to an end:—

इति सार्खतौद्यत्तिपञ्जिकायां प्रभावत्यां तद्धितविवेचना ।

The two leaves contain the following colophons:—

1A, হবি খিলোম্লানি; 2A, হবি परিभाषास्त्राणि; 2B, the last colophon: হবি ৰলাবলম্লানি।

The Pañjikā of Ākhyāta begins thus:—
प्रमान्य जगतीकान्तं पञ्जीनाम्ना प्रभावती।
मया सारखतीटत्तेर्थाख्या तस्या वितन्यते॥

Colophon:

इति सारखती खत्तिपञ्जिकायां प्रभावत्यामाख्यातिविचेना ॥

4443.

3793. पदचन्द्रिका Pada-candrikā मार्स्वतभाष्यटीका।

by Govindācārya.

Substance, country-made paper. $17\frac{1}{4} \times 3\frac{3}{4}$ inches. Folia, 86, of which 2-4 missing. Lines, 8 on a page. Extent in slokas, 2,700. Character, Bengali. Date, Saka 1615. Appearance, discoloured and worn out. Complete.

Colophon:

इति गोविन्दाचार्थ्यविर्चिता सारस्तभाष्यटीका समाप्ता।

Post Colophon :-

इषुक्रतरसगोचा सम्मिते प्राक्तवर्षे बुधजनहृदि रम्या चिन्त्रकाये पदानाम्। इयमपि परिलेख्या भाष्यटीका मनोज्ञा इरवधूपदयुग्मं कालिदासेन नला॥

The commentary was written in Saka 1521=1599.

Beginning:

ॐ नमो गर्णेश्राय।

+ + परापि यत्पादवन्दनात् सुलभा न्ट्यां। नारायणं जगदोनि तं नमामि श्रियान्वितम ॥ अज्ञानितिमिरं इन्ता ज्ञानदीपेन यो मम। गुरं श्रीकान्तमाचायं प्रणमान्यात्मदेवतम्॥ श्रीसार्खतभाष्यस्य टीका गोविन्दश्रम्भणा । बालकानां प्रबोधाय तन्यते पदचन्द्रिका॥ सूचाणि भाष्यकारोत्त-सूचार्यादीनि सत्सतः। सारखतानां सूत्रागामध्यायाः पञ्चकौर्त्तताः ॥ पादोऽधायोऽस्य संज्ञायां सन्धो चलार एव च। नाम्नां विभक्तिकार्योष् चयः स्त्रीप्रत्ययैः सन्ह ॥ एकैक्प्रः कारकेष् समासे तद्धिते तथा। अष्ठो पादाक्तयाखाते क्रत्येकः परिकीर्त्तितः॥ सूचािं भाष्यकारोक्त-सूचार्थादीनि कृत्स्यः। विलिखान यथाज्ञानं तेषां व्याख्या विधीयते॥ व्यसाध्वपि क्वचित् व्याख्यां यद्य चाल्पिया सया। वज्जलात् पदपास्त्राणां तत् चन्तयं मनौषिभिः॥

ग्रेत्थारमी शिष्ठाचारात् समाप्तिप्रतिबन्धकविष्रवारणार्थे श्रीविष्णोर्नतिरूपमङ्गलमाचार्थ्यग्रश्चत् प्रतिजानीते ।

सिद्धिं प्रापुर्यमाराध्य माधवं मुनिसत्तमाः। सारखतानि सूचाणि नत्वा तं विरुणोम्यहम्॥ For another commentary on the same bhāṣya see H.P.R., Vol. III, 344.

This contains the Akhyāta and Krt sections only.

65A, इति श्रीगोविन्दाचार्य्यविरचितायां सारस्वतभाष्यटीकायां पद-चित्रकाख्यायां च्याख्यातेऽस्टमः पादः।

Post Colophon:—

हिमे(?) प्रिगिरिजापदा छ युगलं वाञ्हाप्रदं प्रोभनम् नला तत्परमास्पदं सुखमयं प्राप्तं यप्रश्वामलम्। टौकेयं बुधरिञ्जनी विलिखिता श्रीकालिदासेन सा विख्यातिः पदचन्द्रिकेति विह्निता भाष्यस्य यस्या बुधैः॥

Then begins the Krt section which goes to the end of the MS.

The date of the composition of the commentary:

च्यकारि सारस्वतभाष्यटीका दिजेन वारेन्द्रकुलोद्भवेन । गोविन्दनाम्ना पदचन्द्रिकेयं च्यापन्त्वाग्येन्द्रिमते हि भाके ॥ 1521 of the Saka Era.

It ends thus:—

भिरस्यञ्जलिमाधाय या चेयं बुधसत्तमाः । भवद्भिः परिपाल्येत मत्नुता पदचन्द्रिका ॥

4444.

4021. The Same.

Substance, country-made paper. $17\frac{1}{2} \times 3\frac{3}{4}$ inches. Folia, 2 to 81. Lines, 8 on a page. Character, Bengali of the eighteenth century. Appearance discoloured. Incomplete both ends.

6A, इति श्रीगोविन्दाचार्थविरचितायां सारखतभाष्यटीकायां पदचन्त्र-

74A, इति श्रीगोविन्दाचार्य्यविरचितायां सारस्रतमाय्यटीकायां पदचिन्त्र-कायां नामप्रकरणे चतुर्थः पादः। Then come the Samāsas. The present MS. goes to the Ṣaṣṭhī Samāsa in which it comes abruptly to an end.

4445.

4526. The same with the text सार्खतभाष्य।

Substance, country-made paper. $13 \times 3\frac{1}{2}$ inches. Folia, Comm.: 128, Text: 93 with the first page missing. Lines, 9 on a page. Character, Bengali. Date, Saka 1642. Appearance, old.

126B, इति श्रीगोविन्दाचार्य-विरचितायां सारस्वतभाष्यटीकायां पर-चिन्त्रकायां खाखाते चतुर्थः पादः।

Bhāṣya Text:—

3A, इति सारस्वतभाष्ये संज्ञायां प्रथमः पादः। 93B, इति सारस्वतभाष्य प्रक्रिया समाप्ताः।

Post Colophon: ---

श्रीगङ्गान्हरिप्रकीणः पुस्तकिमदं खान्तरेश्व प्रकान्दा १६४२।
The Bhāṣya is an unique work described here for the first time.

4446.

8763. सार्खतप्रक्रिया तिवादिष्टितः।

Sārasvata-prakriyā Tib-ādi-vṛtti.

Substance, country-made paper. 11×5 inches. Folia, 43. Lines, 10 on a page. Extent in \bar{s} lokas, 850. Character, N \bar{a} gara. Fresh.

Incomplete. Forty-three leaves only ending with भावकार्ये।

The work begins:—

लच्ची व्यसिंहं प्रशिषय काध्यां रुद्धांच पद्माकरभट्टसुख्यान्। सारखतीयाच तिवादिरुत्तिं ज्ञमाल्लिखेयं गग्णपप्रसादात्॥ च्या खाल्यातप्रज्ञिया निरूप्यते। As the word मही or महीध appears at the left hand side of every leaf, the MS. appears to be the second part of the text of Mahīdhara-vṛtti of the Sārasvata Vyākaraṇa. But it generally agrees with Catal. No. 4430.

4446A.

11177. The Same.

Substance, country-made paper. 11×4½ inches. Folia, marked 1 to 7, of which the second is missing, and 25 to 28. Lines, 7 to 10 on a page. Character, modern Nāgara. Appearance, fresh. One stray leaf.

A mere fragment of Sārasvat grammar.

Beginning:—

च्यथाखातप्रक्रिया निरूप्यते।

धातोः इदमधिक्रियते ॥ स्वादिः क्रियावचनो स्वादिधातुसं चको भवति ॥ स्रादनुदात्तिष्ठतः स्वनुदात्तेतो हिस्स धातोरात् ॥

Lang of the Ex hills a see

SIDDHĀNTA-CANDRIKĀ.

4447.

9157. सिद्वान्तचन्द्रिका। Siddhānta-candrikā.

By Rāmāšrama.

Substance, country-made paper. 12×5 inches. Folia, 97. Lines, 9 on a page. Extent in slokas, 1,000. Character, Nāgara. Date, Saṃvat 1913. Appearance, old.

This codex contains only the first part, from the beginning to the end of Taddhita. It seems to be a commentary independent of that of Anubhūti-svarupa on the Sārasvata grammar.

4448.

7731. The Same.

T.

Substance, country-made paper. $10 \times 4\frac{1}{4}$ inches. Folia, 33. Lines, 15 on a page. Character, Nāgara of the seventeenth century. Appearance, discoloured.

The work is complete in two ardhas, the first comprising the Subanta section; the second the Ākhyāta and Kṛdanta sections. See I.O. Catal. No. 807–810, and L. 2919.

The present manuscript goes up to a portion of the Ākhyāta (अस गतिदीखादानेषु). The first half ends in fol. 25B:—

इति श्रीरामचन्द्राश्रमविरचितायां सिद्धान्तचन्द्रिकायां सुबंतं संपूर्णे। प्रथमरुक्तिः समाप्ताः। स्रथाख्यातप्रक्रिया निरूष्यंते।

II.

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches. Folia, 39 to 69. Lines, 11 to 13 on a page. Character, Nāgara. Date, Saṃvat 1878. Appearance, old, discoloured and pasted.

From "स्युमंत्र व्यधःपतने" of the Akhyāta to the end.

Colophon:

इति श्रीरामचन्त्राश्रमविर्चिता सिद्धान्तचन्त्रिका।

Post Colophon :-

संवत् १८७८ रा स्यास्त्रिन सितात्रयोदस्यां स्वेखि पूज्य स्त्रीप्रयोचन्द्रजी तत् प्रिष्य इरकरण लिपीक्तवं क्रणगड़।

III.

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 32. Lines, 13 on a page. Character, Juina Nägara. Date, Samvat 1849. Appearance, dicoloured.

The first half complete.

Colophon:

॰पूर्वाईं समाप्तं।

Post Colophon:—

संवत् १८८६ खप्रनक्षणाचियोद्यां स्गुवासरान्वितायां इदं पुक्तकं सिद्धान्तचित्रकायां मया दुलिरामश्रमणेन खार्थं प्रार्थ वा ब्रह्मावर्त्तचेचे गंगा भागीर्थ्यां तटे पुक्तकं समाप्तम् श्रीरामार्पणमस्त । श्रीराम ॥ यादृश्रं पुक्तकं, etc., etc.

TV.

Substance, country-made paper. 11½×5 inches. Folia, 49. Lines. 11 on a page. Character, Jaina Nāgara. Date, Samvat 1866. Appearance, fresh. Complete.

The second half complete.

Colophon : --

इति श्रीरामचन्त्राश्रमविरचिता सिद्धान्तचन्त्रिका समाप्ता।

Post Colophon:—

-मिति पौषवदि ७ भ्टगुवासरे संवत् १८६६ प्राक्ते १००२।

V.

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 10. Lines, 13 on a page. Character, Jaina Nāgara. Appearance, discoloured.

A mere fragment going up to বিশ্বৰ

VI.

Substance, country-made paper. 10×5 inches. Folia, 22. Lines, 9 on a page. Character, Jaina Nāgara. Date, Saṃvat 1896. Appearance, fresh.

Colophon:—

इति श्रीरामचन्द्राश्रमविरचिता सिद्धान्तचन्द्रिका समाप्ता। The Kṛdanta section only.

Post Colophon :-

संवत् १८६६ का वार + मौति चैत सूक्षपचा ह रामनामि राजपुरमध्ये॥ श्रीमणपंडाच्यारभुजाको लीपिकतं घासीराम।

VII.

Substance, country-made paper. $10\frac{1}{4} \times 5\frac{1}{4}$ inches. Folia, 41. Lines, 10 on a page. Character, Jaina Nāgara of the nineteenth century. Appearance, discoloured. Complete.

From the beginning to the end of Kāraka. 41A (line 1), इति विभन्नयर्थाः। It ends abruptly in the beginning of Samāsa.

VIII.

Substance, country-made paper. $10\frac{3}{4} \times 5\frac{1}{4}$ inches. Folia, 29. Lines, 12 on a page. Character, modern Nāgara. Appearance, fresh.

From the beginning to Alup Samāsa.

IX.

Substance, country-made paper. $10\frac{1}{2} \times 5$ inches. Folia, 47 to 103. Lines, 13 on a page. Character, modern Jaina Nāgara. Date, Saṃvat 1890. Appearance, fresh.

The last half (defective in the beginning: from लोट् विभक्ति)।

Last Colophon:—

इति श्रीरामचन्द्राश्रमाचार्थ्यविर्चितायां सिद्धान्तचन्द्रिकायां हतीयहत्तिः संपूर्णा समाप्ता।

Post Colophon: —

संवत् १८९० का वर्षे मासोत्तमकार्त्तिके मासे सभे क्वाणे पच्चे षष्ठी ६ रिववासरे लि० श्रीपार्श्वचन्द्रसूरिगच्चे ऋ० रूपचन्द्रमुनि श्रीमिचिमापुरे श्रीमदिनिवाधिनिप्रसादात् सदा सुभं भवेदिति श्रीऋ० गंभीरचन्द्रकस्य हेतवेदं प्रस्तिकाः लिखिताः।

X.

Substance, country-made paper. $10\frac{1}{2} \times 5$ inches. Folia, 37. Lines, 13 on a page. Character, modern Jaina Nāgara. Date, Saṃvat 1900. Appearance, fresh.

The first half complete.

Colophon :-

सिद्धांतचन्द्रिकायां सुवंतं संपूर्णम्।

Post Colophon:—

श्रीरस्त । कल्याग्रमस्त । सम्वत् १८०० वर्षे प्राक्ते १०६५ प्रवर्तमाने मासोत्तममासे भाइपदमासे क्षणपद्ये तिथी = अष्टम्यां दैत्यगुरुवारे लिपीक्षतं ऋषिरामनाथेन वनेड़ानगरे खपठनाथं वहानागरी लुंकागच्छे।

XI.

Substance, country-made paper. 10½×5 inches. Folia, 37 to 60. Lines, 9 on a page. Character, modern Jaina Nāgara. Date, Saṃvat 1900. Appearance, fresh.

From the last few lines of Curādi to the end of Ākhyāta.

Colophon:—

इति ॰ च्याख्यातः समाप्तः।

Post Colophon:—

सम्बत् १८०० वर्षे प्राक्ते १७६५ मासोत्तममासे खास्त्रिनमासे कृष्णपद्मे तिथी १४ लि० ऋषि।

(The name is blurred over with ink.)
पठनाधें वनेडानगरे उद्वागोरी लुंकामच्छे।

7737. The Same.

Substance, country-made paper. $9 \times 4\frac{1}{4}$ inches. Folia, 182. Lines, 10 on a page. Character, Nāgara. Date, Saṃvat 1846. Appearance, discoloured. Complete.

73B, इति श्रीमदामचन्द्राश्रमविरचितायां सिद्धान्तचन्द्रिकायां सुवन्तं सम्पूर्णिमिति। प्रथमवित्तः समाप्ता।

Last Colophon :-

182B, इति श्रीरामचन्द्राश्रमविरचिता सिद्धान्तचन्द्रिका समाप्ता।

 $Post\ Colophon:$

मिति चैच वदि ११ टहस्पत्वासरे सम्बत् १८४६ लिपिकतं स्वाह जयनगरमध्ये।

4450.

9182. The Same.

Substance, country-made paper. 12×7 inches. Folia, 64. Lines, 10 on a page. Extent in slokas, 1,200. Character, Nagara. Date, Samvat 1892. Appearance, tolerable.

This codex contains only the first part.

See L. 2919, Vol. IX, p. 34.

Post Colophon:—

अभमस्तु फलं संवत् १८६२। मिती आषाड विद ८।

4451.

8757. The Same.

Substance, country paper. $11\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 48, of which 32, 33 are missing. Lines, 9 on a page. Extent in slokas, 800. Character. Nāgara. Old. Incomplete.

To the end of the chapter on तद्धित।

The Colophon:—

इति श्रीरामचन्द्राश्रमाचार्य्यवरिचितायां सिद्धान्तचन्द्रिकायां तद्धितप्रक्रिया पूर्व्वार्डेटत्तिः सम्पूर्णा।

Post Colophon :-

सम्बत् १८४८ यादृश्चं पुस्तकं दृष्टं तादृश्चं लिखितं मया, etc.
कार्त्तिक्रश्कापच्चे तिथौ चियोदश्यां ग्रानिवासरे मकसदावादण्याने
महाराजसन्दरसिंहस्य ठाक्कारमन्दिरे लिखितमिदं पुस्तकं बलराममिश्रेण उत्कलवासिना खपठनार्थ सुमं वो भूयात्। श्रुममस्तु।
It ends differently from L. 2919.

On leaf 47B occurs the following:—

कर्मायतिहारे सर्वादेवी दिलं समासवच बद्धलं। बद्धलग्रहणात् खन्य-परयोर्न समासवत् इतरण्रव्दस्य तु नित्यं समामवत्। खसमासवङ्गावे पूर्व्वपद-स्याया विभक्तेः सिरादेशो वाचाः। अत्योन्यं विषा नमन्ति अत्योन्यौ अत्योन्यान् अयोग्येन क्षतं अन्योन्यसी दत्तं इत्यादि "अन्योग्येषां प्रव्विरिग्सप्रन्त" इति माघे परसारं वाचस्पत्यादित्वातः इतरेतरं इतरेतरे ग्रेत्यादि। स्त्रीनपंसकयो रत्तर-पदस्थाया विभक्तोराम्भावो वा अन्योन्यां अन्योन्यं परस्परां परस्परं इतरेतरां इतरेतरं वा इसे ब्राह्माण्यो कुले वा भोजयतः दलद्वयेष्यावभावः स्तीवे + विरुदः (?) समोः समासे सेरलुक् चेति सिद्धं बाज्जलकाल्ययं समासे सेरलुक् चेत्यस्थोदाहरणन्तु षचोचाश्रयः परस्पराचिसादृश्यमित्यादिकां। चक्रक्के प्रियसखयोर्वा दिलं प्रय-प्रियेण ददाति प्रियेण वा सुखसुखेन ददाति सुखेन वा खितिप्रियमपि वस्त्वनायासेन यथाखे। 48 यथाप्राब्दस्य दिलं ज्ञीवलञ्च भवति यथाखिमिति वीभायां अध्ययीभावः यो य व्यातमा यद्यचातमा यद्यत् स्वं॥ यथायथं जाता यथासभावभित्यर्थः यथात्मीयमिति वा। रहस्यमर्यादावचनय्यत्क्रमणज्याऽच प्रयोगामि + व्यक्तिषु दिपाब्दस्य दिवंचनं पूर्व्वपदस्याम् भावोऽत्वं चोत्तरपदस्य न्पंसकलञ्च निपात्यते तच रहस्यं दन्द्रणब्दस्य वाच्यं इतरे विषयसूताः दन्द्रमचपते (?) र इस्यमित्यर्थः मर्यादास्यित्वनतिक्रमः आचतुरं हीमे प्रश्वो दन्दं मिथुनायन्ते। माता एनेग मिथुनं गच्छति पौचेग प्रपौचेगापीति मर्यादार्थः युत्क्रमगां एथगवस्थानं ददं यत्कान्तः दिवर्गसम्बन्धेन प्रथगवस्थिताः etc.

7732. The Same.

Substance, country-made paper. $12 \times 5\frac{1}{2}$ inches. Folia, 118. Lines, 9 on a page. Character, Jaina Nāgara. Date, Saṃvat 1906. Appearance, fresh.

The second half only.

85B, इति लकारार्थप्रक्रिया इति श्रीरामाश्रमाचार्य्यविरचितायां सिद्धाल-चिन्द्रकायां स्राख्यातप्रक्रिया ॥

Last Colophon :--

इति क्रदन्तप्रक्रिया इति ॰ उत्तराद्धे समाप्त्रं।

Post Colophon :-

सम्बत् १८०६ पाके १७७२ मिति स्माप्ति स्वाचतुर्द्ध्यां गुरुदिने दिनस्थाने विषीक्ता। प्रजोकसंख्यास्त्रस्यास्टेन्द्रमिता। स्वीरस्त ॥

4453.

8758. The Same.

Substance, country paper. $10\frac{1}{2} \times 5\frac{1}{2}$ inches. Folia, 14. Lines, 7 on a page. Extent in \overline{s} lokas, 200. Character, N \overline{a} gara. Date, Samvat 1895. Fresh. Incomplete.

A fragment. Leaves 34, 35, 54-57, 60, 61, 68-73.

It ends:

पौनः पुन्ये स्प्रार्थे च धातोर्काट् सर्व्यक्तकार विषये लोटो हि स्वौ सर्व्युवारि विषये तथ्यमोर्विषये वा कियासमिभ हारे दिलं तस्यैव धातोर नुप्रयोगश्च स्थानेक कियासमुख्ये वा लोट् तस्य हिस्वौ तथ्य (ध)मोर्विषये वा सामान्य (१) र्थस्य धातोः स्थानुप्रयोगस्य । स्थान्य हिस्वौ तथ्य (ध)मोर्विषये वा सामान्य (१) र्थस्य धातोः स्थान्य यात्रि यात्रि याति यातः यानि यासि याधः याद्येति यूयं याद्य याहि याह्येति यास्यति स्थानीत् स्थी व्यधी स्थानि स्थाने स्थाने

इति श्रीरामाश्रमाचार्थ्यविरचितायां सिद्धान्तचित्रकायां स्थाख्यातप्रक्रिया समाप्ता।

लिप्छतं में डूरामस्य खयं पठनाय। स्रुमं भूयात्। सिति खषड्छाणा ३ चन्द्रवासरे सम्बत् १८९५ लिख्यतं दीर्घपुरमध्ये बलवन्तसं इराज्ये। श्री।

4454.

9166. The Same.

Substance, country-made paper. 13×7 inches. Folia, 43. Lines, 6, 7 on a page. Extent in slokas, 380. Character, Nāgara. Appearance, tolerable. Incomplete.

4455.

9774. The Same.

Substance, country-made paper. $13 \times 4\frac{1}{2}$ inches. Folia, 40. Lines, 6 on a page. Extent in slokas, 456. Character, Nāgara. Date, Saṃvat 1910. Appearance, tolerable. Incomplete.

A well-known grammar.

From leaf 85 to the end in leaf 124.

The Last Colophon runs :—

- इति श्रीरामचन्द्राश्रमविर्वितायां सिद्धान्तचन्द्रिकायां शर्दन्तः समाप्तः।

समाप्तोऽयं ग्रायः। युभं भूयात्। सम्वत् १६९०।

4456.

11108. The Same.

With a commentary called सुबोधिनौ। Subodhinī.

By Sadānanda Gaņi.

Substance, country-made paper. 11×6 inches. Folia, 12, of which the second is missing. Lines, 11 on a page. Character, modern Nāgara. Appearance, fresh.

But the first two leaves are mouse-eaten.

A fragment. Ākhyāta suffixes only.

Colophon:-

इति श्रीसिद्धान्तचन्द्रिकाख्यायां सुबोधिन्<mark>याख्यातप्रक्रिया</mark> समाप्तम्।

4457.

9459. The Same.

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 39. Lines, 9 on a page. Extent in slokas, 722. Character, Nāgara. Appearance, tolerable.

A fragment containing only the chapter on Sandhi and a portion of the Suvanta chapter.

For the text see L., Vol. IX, No. 2919.

The beginning of the commentary:—

श्रीगणेषाय नमः। श्रीसरखये नमः।
प्राणपुरुषं ध्यात्वा नता चार्चतनायकं
सिद्धान्तच[न्द्रि]कादित्तं चर्करीमितरामचं॥१॥
विद्यारत्नपयोनिधी खरतराझाये जगत्पूच्यके
श्रीभट्टारकसम्पदां गुणगणेः स्तृत्यां धरन् पुण्यवान्।
पूच्यः श्रीजनभित्तस्रिरिधपो वर्ळित्तं विद्यानिधः
सोऽयं प्रीतकरायते (?) यप्रसा श्रूरायते तेजसा॥२॥

श्रीकी त्तिरत्नसूर्याह्नो यतीन्त्रोऽभूत् परं ततः
श्रीमत्मुमतिरङ्गाख्यः पाठकप्रवरक्ततः। ३।
श्रीपाठकाः श्रीसखलामसङ्गा जाग्रत्रभावा विलसत्प्रतिज्ञाः।
तिक्ष्यवर्याः + द्वराजिध्र्यां श्रीपाठकाः पाठकवारगेन्त्राः॥॥॥
श्रीभागचन्त्रा गणिसंप्रवर्ष्ताः संवेगरङ्गाङ्गिनमयगात्राः।
श्रीभित्तपूर्वे विनयं हि येषां लज्ञामधेयं गुरवो वदन्ति॥॥॥
तेषां हि तेषां विनयप्रधानोऽनवद्यविद्याभ्यसनैकतानः।
प्राज्ञः सदानन्दगणिः सुण्रिष्यः करोति दृत्तं सुगमां सुनोधिनीम्॥६॥

ग्रश्चादौ ग्रश्चमध्ये ग्रश्चान्ते च मङ्गलमाचरणीयमिति श्रिष्ठा-चारः। इत्यादि।

4457A.

7319. The Same.

Substance, country-made paper. $10 \times 4\frac{1}{4}$ inches. Folia, 17. Lines, 11 on a page. Character, modern Jaina Nāgara. Appearance, fresh. Foll. 1 to 12 are written in one hand the rest in a second hand.

There is a commentary on the Sarasvatī-sūttra, entitled Siddhānta-candrikā by Rāmacandrāšrama. Subodhinī is a commentary on that commentary.

The present MS. is a mere fragment of the subcommentary. It treats of Sanskrit roots.

Beginning: .-

ॐ नमः खय गगस्थान् धातून् क्रमेगाह । भू सत्तायां १ तवगीयांताः खत सातत्यगमने चिती संज्ञाने ख्तिर खासेचने etc., etc.

End:—
सिद्धान्तचंद्रिकारुत्तिराख्ययेयं सुवोधिनी।
प्रिष्ठाणामुपकाराय सदानन्देन निर्मिता॥१॥
चंद्रिकायाः सुवोधिन्यां तुरंगमण्रताधिका।
प्रयुत्नप्रसिता संख्यानु + पां किल संगता॥२॥
प्रभादायदशुद्धं हि मयास्यामनुचि[ि] चतं।

Colophon:—

इति यतिसदानंदस्तायां सिद्धांतचंदिकात्याख्यायां सुनोधिन्याख्यायासुत्तराद्धं समाप्तिमगमत्॥

तच्छोधयंतु सुधियो ज्ञानितस्मूर्त्तिहेतवे ॥ ३॥

For a description of the first half of Subodhinī see L. 2911 from which Sadānanda appears to be a Jaina of the school of Kharatara.

^{8760.} तत्त्वदौषिका (सिडान्तचन्द्रिकाव्याखा।)

Tattva-dīpikā (Şiddhānta-candrikā-vyākhyā.)

By Lokešakara, son of Kṣemañkara and grandson of Rāmakara.

Substance, country paper. 13×5 inches. Folia, 107. Lines, 12 on a page. Extent in šlokas, 3,700. Character, Nāgara. Dated, Saṃvat 1887. Fresh.

Composed in Samvat 1741 = 1685 A.D.

Complete in three parts: (I) पूर्वार्ड in 68 leaves of which 43-45 missing, (II) आखातप्रक्रिया in 28 leaves, (III) हादनाप्रक्रिया in 11 leaves.

It begins as before:--

Leaf 4A,	श्रीविद्यान(नार)गरस्था(यी)यिलोकेभ्रकरभ्रम्भणा
	विचितायां चि टीकायां संज्ञासिन्धरगात्मुखम्।
	इति संज्ञासन्धिववर्गम्।

,, 25B, श्रीविद्यानगरस्यायिलोकेश्चकरश्चरम्भणा क्वायामिच्च टीकायां पुंलिङ्गोऽगात् स्वरान्तकः।

,, 37B, श्रीरामकरपीत्रेण पुंलिङ्गोगात् इसान्तकः।

., 38B, श्रीविद्यनगर

... ... स्वीलिङ्गोऽगाद्धसान्तकः। ... स्वीविङ्गो हसान्तकः।

 $,, \quad 46A, \quad \dots \quad \dots \quad$ अव्ययानाक्ततिर्गता।

,, 49B, ॰ अगात् क्षतायां टीकायां स्त्रीप्रत्ययविचार्णम्।

 $_{m{,}}$, $_{m{55A}}$, $_{m{c}}$ विभक्त्य $_{m{(1)}}$ र्थनिरूपग्रम् ।

" 62A, समासविद्यतिर्गता।

,, 68B, colophon as in the previous chapters.

PART II.

Beginning:—

स च कर्त्तरीति उत्सर्गतः कर्त्तरीति बोधां।

Leaf 13B, • क्रतायां दीपिकायां हि परसीपदपूरणम्।

" 15A, लोकेण्यकरसंचेन विद्यानगरवासिना। क्रतायामिच टीकायामगादातो निरूपणम्।

" 16A, रममाश्रमेण विश्विता याश्वि सिद्धान्तचित्रका। तट्टीकायामगादेतत् भव्यं स्वादिनिरूपणम् ॥

" 16B, ॰ ज्ञतायामिच्च टीकायां लोकेशकरश्रमीणा। व्यगाददादिमध्यस्थपरसीपदसाधनम्।

गगोऽदादिस्गादिष ग्रेषभाषितपृष्ठगः।

" 17A, ॰ (खा)खगमद्ह्वादिमध्यस्थपरसीपदसाधनम्। ॰ संचित्रोबालबोधार्थो जुह्होत्यादिगग्गोऽगमत्।

" 18B, • मता भाष्यक्ततो भया तनादिप्रकृतिर्गता।

,, 19A, • बाधनं दुछबुद्धीनां खगमत् क्रगदिसाधनम्।

" 19B, ॰ इयं (दे)दण्गगणीपूर्णा माननीया मनीविभिः।

,, 23A, • साधनं यङ्लुगन्तानां दुर्धियां बाधनं गतं।

" 25A, • समासतः समभवन्नामधातुसमापनम्।

" 26B, • पदव्यवस्थेयमगात् समाप्तिं शुभलच्चणा।

 $_{
m s},$ $27{
m B},$ \circ बाधनं दुरुबुद्धीनां खगाङ्कावादिसाधनम् ।

 $_{\circ}$, $28\mathrm{B}$, \circ स्प्रगादगाधबुद्धीनां क्रतमाख्यातसाधनम् ।

The Last Colophon :-

Leaf 28B, इति श्रीलोकेप्रांकरविर्वितायां सिद्धान्तचित्रकाव्याख्यायां वित्वविद्यायां व्याख्यातप्रक्रिया समाप्तम्

PART III.

It begins:—

प्रगम्य श्रीपति वागीं नारायग्रमनामयम्। सिद्धान्तचन्द्रिकाखात्रवाक्ततिरुचतेऽधुना ॥ It ends:-

सिद्धिग्रव्दो मङ्गलवाचक इत्यन्ते प्रयुक्तः खादिमध्यावसानेषु
मङ्गलमाचरगौयमित्यक्तेः। समङ्गलानि ग्रास्त्राणि प्रथन्ते(ंसे)वौरप्रविकाराया युग्नत्प्रविकाणि भवन्ति। खध्येतारखास्यं वर्द्धन्ते।
रविचेतदध्येतृगां कार्य्यसिद्धिः स्यादिति ध्वनितं।

लोकेश्वकरसं ज्ञेन श्री चोमङ्गरसूनुना।
मुदे भ्र्यादुमाश्रम्भोर्वि हिता तत्त्वदी पिका॥
चन्द्रवेद ह्यभूमिसंयुते (1741) वत्सरे नभित्त मासि श्रोभने।
श्रुक्षपच्चदश्रमी तिथावियं दी पिका विबुधदी पिका कता॥
श्रीचिष्ठिकाया खरणारविन्दप्रसादतो यह्मघुदी पिकाऽभूत्।
ततो मनी यापि भवत्यमुख्या अध्येत्रध्यापन हेतुराशु॥

Colophon:—

इति श्रीलोकेग्रकरविरचितायां तत्त्वदीपिकायां क्रदन्तप्रक्रिया सम्पूर्ण।
Post Colophon:—

सुमं भूयात्॥ सम्बत् १८८० चैत्र वदि स्रष्टम्यां विरुषतवासुरे बुधि रामदास-पठनाधं लिखितं सुभम्।

4459.

8759. The Same.

Substance, country-made paper. 12½×5½ inches. Folia, 83. Lines, 14 on a page. Extent in šlokas, 2,900. Character, Nāgara. Old. Incomplete.

There are 83 leaves (by counting) in disorder. There are different paginations.

In a leaf marked 57 at the right hand lower corner we have this:—

श्रीविद्यानगरस्थायिलोकेशकरश्रमीया। क्वतायामिच टीकायां अव्ययव्याक्वतिर्गता॥

The colophon in the last page runs thus:—

सिद्धान्तचिन्द्रकात्याख्या त्वियन्तु तत्त्वदीपिका।

तत्पूर्वार्द्धमभूत् पूर्णं तेन तुष्यतु पार्व्वती।

श्रीरामकरपीत्रेण लोकेश्वकरश्रमीणा॥

कृतायामिच टीकायां तद्धितव्याकृतिर्गता॥

इति श्रीसिद्धान्तचन्द्रिकाव्याख्यातन्त्वदीपिका समाप्तिमगात्।

After this in smaller lines:

प्रोष्ठपद्यां कलाकुह्यां पूर्णाञ्चदं प्रदीपकं।
पूर्वाद्धं तत्त्वदीपायाः प्रीयतां मे जनाईन ॥
भागवे वासरे सेयं वास्तदेवो लिपीकृता।
अनुजस्वपठनाथं हरिक्कालेन प्रीयतां॥

सप्ततिपञ्चतमे संवत्सरे नारायणो जगद वरीमर्त्त जरी हर्ति तं वन्दे योऽखिलं जगत्। नारायणः।

It begins :-

ॐ श्रीगगोशाय नमः। सारदाये नमः। प्रगम्य जगतां नाषं महेशं साम्बमव्ययं। सिद्धान्तचन्द्रिकावाखा क्रियते तत्त्वदीपिका॥

प्रारिधितनिरन्तरपरिसमाप्तये विचितं मङ्गलं भिष्यभिचाये निवधंसिकौर्षितं प्रतिज्ञानीते नमस्कृत्य महेभानिमत्यादिना खद्धं रामाश्रमः वाणीप्रणीतसूत्राणां सिद्धान्तचित्रकां कुर्वे।

In leaf marked 25 occurs the following:—
श्रीविद्यानगरस्थायिलोकेशंकरश्रमीया।

क्रावायामिच टीकायां समासविद्यतिर्गता॥

Leaf 12 which seems to be a restoration, has the following:

श्रीविद्यानगरस्थायि लोकेश्ंकरश्रमीया।
विज्ञितायां टीकायां मध्यभावोऽगमञ्जूभः॥

4460.

11160. The Same.

Substance, country-made paper. 10×5 inches. Folia, marked 41 to 48. Foll. 41 to 45 were originally marked 16 to 20. These have been

obliterated and new ones put in a later hand. But still the original marks can be traced. So fol. 45 does not read with fol. 46. Lines 10 on a page. Appearance, fresh. Character, modern Nāgara.

Fol. 46. begins:—

+++++++ + रग्रमीणा। इतायामिच टीकायां पंलिक्रोऽगात् खरान्तकः॥

4461.

10912. The Same.

Substance, country-made paper. 10×5 inches. Folia, 9, marked 40 and 52 to 58. Lines, 10 on a page. Character, modern Nāgara. Appearance, fresh. A mere fragment.

51B, श्रीविद्यानगरस्थायिलोकेश्च करश्मीणा।

छतायासिच्च टीकायांस्त्रीलिङ्गोऽगात् स्वरान्तकः॥

4462.

11150. The Same.

Substance, country-made paper. 10×5 inches. Folia, 34 to 91, of which again foll. 40 to 59 are missing. Lines, 9 on a page. Character, modern Nāgara. Appearance, fresh. A mere fragment.

69B, श्रीरामक[र]पौत्रेण लोकेणकरभ्रमीणा।
कतायामिच्टौकायां प्रेलिङ्गोगाद्धसान्तकः॥

इति श्रीलोकेप्रकरक्षतायां तत्त्वदीपिकायां इसान्तपुं लिक्कविवर्णम्।

72B, श्रीविद्यानगरस्थायि-लोकेश्वकरश्रमीया।
कृतायामिच टीकायां स्नीविलक्कोच्चसान्तकः॥

इति नपुंसकलिङ्गविवर्गं समाप्तम् ।

79A, प्रयान्य पितरं ग्रान्तं श्रीमत् चोमं कराभिधम्। अथयार्थं[ं] प्रक[ट]ये पूर्वाचार्ये हरी रितम्॥

84B, श्रीर्वद्या ॰ क्रतायामिच टीकायामध्ययानां क्रतगैता (?) । The MS. ends abruptly in the next chapter.

9685. The Same.

Substance, blue foolscap paper. $12 \times 5\frac{1}{2}$ inches. Folia, 5. Lines, 10 on a page. Extent in slokas, 86. Character, Nāgara. Appearance, fresh. Incomplete.

This appears to be a fragment of Lokesakara's commentary on Siddhanta-chandrika, a commentary on the Sarasvatī-sūttras, comprising the Avyaya-varga only from नि to the end. The first leaf is, however, marked one. Lokesakara's commentary is entitled बच्चोधिनी and the MS. under notice has व॰ व्न on the left hand margin of every leaf.

The importance of this is that it was composed at Vidyā-nagara; meaning the Vijiānagara of the Mahomedans, the place of Sāyana and Mādhava, 120 years after it ceased to be the capital of the country.

The Last Colophon runs:---

श्रीविद्यानगरस्थायि लोनेशं करश्रमीया। कतायां इच टीकायामव्ययाक्रतिर्गता॥

and and the state of the later.

इत्यथयानि ।

SAMKŞIPTA-SĀRA.

4464.

10662. A fragment of संक्षिप्तमारः। Samksipta-sāraḥ.

By Kramadīsvara.

Substance, country-made paper. 14×3 inches. Folia, 7. Lines, 5 on a page. Character, Bengali of the nineteenth century. Appearance, discoloured.

The first seven leaves of Sandhi.

As the only clue to the age of the work, we have many quotations from Kālidāsa, Māgha and Bhāravi in Jumara Nandin's Vṛtti. We tentatively put it close to Hema-candra (1092–1173), as between Kramadīsvara and Hema-candra there are many points of similarity, for instance both consist of eight chapters, with practically the same arrangement and ending with a chapter on Prākṛta.

4465.

10799D. The Same.

Four batches of leaves. Country-made paper. In Bengali script of the eighteenth century. Appearance, discoloured.

I.

Folia, 27, of which 1, 3, 5, 7, 8, 10, 14, 18, 20 are missing. 14×3 inches.

It contains Sandhi, but ends abruptly.

II.

Folia, 38. $15\frac{1}{2} \times 3$ inches.

It contains the chapter on Krdanta.

Colophon :-

इति वादीन्त्र॰ हतीयः क्रदन्तपादः समाप्तः।

III.

Folia, 18. 15×3 inches. The first leaf is missing.

It contains Kāraka.

Colophon : --

इति० पञ्चमः कारकपादः समाप्तः।

In this batch there are four leaves of Kāraka, belonging to some other manuscript.

IV.

Folia, 25, of which the first two are missing. Lines, 5 on a page. Character, Bengali.

Colophon:—

इति वादीन्त्र॰ घष्ठः सुवन्तपादः समाप्तः।

Along with this there are seven leaves of Sandhi and four stray leaves belonging to the different chapters.

4466.

10663. The Same.

A fragment.

Substance, country-made paper. 14×3 inches. Folia, 19. Lines, 5 on a page. Character, Bengali of the nineteenth century. Foll. 14, 15, 17, 18 are missing. Appearance, discoloured.

A portion of the chapter of Subanta.

4467.

10799E. The Same.

Substance, country-made paper. $95\frac{1}{2} \times 3\frac{1}{2}$ inches. Folia, 54. Lines, 5 on a page. Character, Bengali of the nineteenth century. Appearance, discoloured.

It contains Tiñanta.

Colophon:—

इति वादौन्त्र॰ दितौयस्तिङन्तपादः समाप्तः।

10781. The Same.

I. (सुवन्त)

Substance, country-made paper. 17 × 3 inches. Folia, 24. Lines, 5 on a page. Character, Bengali of the eighteenth century. Appearance, discoloured. Complete.

II. (कारक)

Substance, country-made paper. 17 × 5 inches. Folia, 15. Lines, 5 on a page. Character, Bengali of the eighteenth century. Appearance, discoloured. Complete.

4469.

10783. The Same with V_ftti.

Substance, country-made paper. Character, Bengali.

There are four batches of leaves.

I.

17×4 inches. Folia, 24. Lines, 5 on a page. Character, Bengali. Appearance, discoloured.

The first leaf is missing.

Contains the Sandhi-pāda of Samksipta-sāra.

Colophon : -

इति वादीन्द्र-चन्नच्डामिश्चिमचापिश्वतश्रीन्नमदीश्वरक्ती संचित्तसारे मचाराजाधिराजश्रीमञ्जूमरनिद्परिशोधितायां रुत्ती प्रथमः सन्धिपादः समाप्तः।

II.

 $16 \times 4\frac{1}{2}$ inches. Folia, 10.

Contains Taddhita. It is incomplete.

III.

 $17\frac{1}{2} \times 3\frac{1}{2}$ inches. Folia, 47. Lines, 7 on a page.

Contains the commentary on Sandhi-pāda of Sam-kṣipta-sāra by Nyāya-pañcānana. It is incomplete.

Beginning:

नता श्री हरिचरणं क्रत्वा श्ररणं पितुः पदश्च मतम्। विमलिधयां हितजननी जियते व्याकारदीपिका यतात्॥

IV.

Folia, 33. $16\frac{1}{2} \times 3\frac{1}{2}$ inches. Lines, 6 on a page.

Contains the commentary on Taddhita by Goyī-candra.

It is incomplete.

4470.

5030. The same with Jumar's Vitti on

उणादिपादः।

Substance, country-made paper. $16 \times 3\frac{1}{2}$ inches. Folia, S. Lines, 5 on a page. Character, Bengali of the eighteenth century. Appearance, discoloured. Complete.

Colophon :-

इति संचिप्तसारे रसवत्यां रुत्तो पिख्तिश्रीक्रमदौश्वरहातौ महा-राजाधिराजश्रीमञ्जुमरनन्दिपरिश्रोधितायां(क्रच्होना) क्रच्हेषोणा-दिपादः समाप्तः।

4471.

5087. The Same.

(अव्ययनिष्पादः)।

Substance, country-made yellow paper. $16 \times 3\frac{1}{2}$ inches. Folia, 4. Lines, 7 on a page. Character, Bengali of the nineteenth century. Appearance, old and discoloured.

Colophon:

इत्योवादिकतन्त्रेऽययनिव्यादः समाप्तः। एषाम्पि लिङ्गन्तु परम्प(है)रयैव च्रेयम्।

Post Colophon:—

वादीन्त्रचक्रच्यामग्रीत्यादि श्रीठाकुरदासदेवप्रमागो लिपिरियं पुक्तकञ्च। श्रीनायग्रदेवनमः।

5032. The Same.

Substance, country-made paper. $16 \times 3\frac{1}{2}$ inches. Folia, 7. Lines, 7 on a page. Character, Bengali of the early nineteenth century. Appearance, fresh. Complete.

Colophon:—

इति संचिप्तसारे रसवत्यां क्रच्छेषोगादिपादः समाप्तः।

4473.

10815. The Same.

Substance, country-made paper. 13×2 inches. Folia, 7+44 (of which foll. 28 to 37 are missing). Lines, 6, 7 on a page. Character. Bengali of the eighteenth century. Appearance, discoloured.

The seven leaves contain a portion of Uṇādi-pāda of Saṃkṣipta-sāra; and the 44 leaves contain a portion of a commentary on Saṃkṣipta-sāra.

4474.

719. The Same.

तिंडितपरिशिष्टं (संक्षिप्तसारीयं)। Taddhita-parisistam

By Goyī-candra.

Substance, palm-leaf. 15×2 inches. Folia, 46. Lines, 5 on a page. Character, Bengali. Appearance, worm-eaten and dilapidated. Complete.

Last Colophon runs:—

इत्योत्यान(?)सनिक-श्रीगोयीचन्द्रविरचितम् जुमरनन्द्रपरि-श्रोधितं परिश्रिष्ठं समाप्तम् ॥

Printed in Bengali character by Veṇī-mādhava Cakravartī in Calcutta.

10771. The Same.

Substance, palm-leaf. $17\frac{1}{4} \times 1\frac{1}{2}$ inches. Folia, 98. Lines, 4 on a page. Character, Bengali of the eighteenth century. Appearance, old. Incomplete at the end.

Beginning : --

जुमरनन्दिपरिश्रोधितभागात् परिश्रिष्ठमस्ति यत्किश्चित्। तत् संपूर्णं कुरुते गोयीचन्द्रः प्रकीर्णया रुच्या॥

4476.

2617. संक्षिप्तसारटीका। Samkṣipta-sāra-ṭikā.

By Goyī-candra.

Substance, country-made paper. $14 \times 3\frac{1}{2}$ inches. Folia, 90 (krdanta) +94 (taddhita) +70 (subanta). Lines, 7, 8 on a page. Character, Bengali, Date, Saka 1707. Appearance, tolerable.

Goyī-candra's commentary on Saṃkṣipta-sāra has been several times printed. The present MS. contains the commentary on the kṛdanta, taddhita and subanta chapters, each separately paged.

The date of the MS. at the end of the subanta chapter:—

भूकाब्दा १७०७ तारिख ३रा कार्त्तिक ।

4476A.

10840. The Same.

(क्रदन्तः)।

Substance, country-made paper. 14×3 inches. Folia, 73. Lines, 5 to 8 on a page. Character, Bengali of the eighteenth century. Appearance, old and discoloured. Complete.

Colophon:

्रव्योत्यासनिक-श्रीगोयीचन्द्रविरचितायां श्रीमच्चुमर्नन्द्रिपरि-श्रोधित-रुचिविवर्णटीकायां हतीयः क्षदन्तः पादः समाप्तः।

Post Colophon:

लिखितमिदं श्रीनीलकागढ-देवप्राम्भागा श्रीश्रीराधाहाणामां

4477.

3687. The same with vrtti and $t\bar{\imath}k\bar{a}$.

(Commentary on the subanta chapter of Saṃkṣipta-sāra.)

By Goyī-candra.

Substance, country-made paper. $12\frac{1}{2} \times 3$ inches. Folia, 59. Lines, 8 on a page. Character, Bengali of the eighteenth century. Appearance, old and discoloured. Complete.

Colophon:—

इत्यौत्यासनिक-श्रीमद्गोयीचन्द्रविरचितायां महाराजाधिराज-श्रीमञ्जमरनन्दिपरिग्रोधितद्यत्तिटीकायां सुवन्तपादः समाप्तः।

4478.

2618. The Same.

(सन्धिपादः)।

Substance, country-made paper. $15 \times 2\frac{1}{2}$ inches. Folia, 95. Lines, 5 on a page. Character, Bengali. Date, Saka 1547. Appearance, old and discoloured.

The MS. contains the commentary by Goyī-candra on the Sandhi chapter of Saṃkṣipta-sāra.

Colophon : -

इत्योत्धासनिकश्रीगोयी प्रथमः सन्धिपादः सम्पूर्त्तिश्वायं।

The date and the scribe of the manuscript:

श्रीरक्त लेखने । अत्र श्रिवम् । श्रीश्रीव्ययोध्यारामदेवश्कीयो

लिपिरियं पुक्तनं च पाठाधें ।

भूकाव्दाः १५४० माच चैत्रस्य षड्विंभति वारे २६॥ स्गुवारे हतीयां तिथी दिवा चतुर्देग्डाभ्यन्तरे सम्परिपूर्णः सुखात्मने । श्रीरामः सच्चायः॥

4479.

10793. The Same.

(तिङ्नः)

Substance, country-made paper. $15 \times 2\frac{1}{2}$ inches. Folia, 111. Lines, 7 on a page. Character, Bengali. Date, Saka 1661. Appearance, discoloured. Complete.

Colophon :-

इत्योत्याश्चित्रमाहापण्डितश्चीत्रमाहोत्र संचित्रसारे महाराजाधिराजश्चीमञ्जमरनन्दिपरिशोधितायां हत्ती श्रीत्या-श्वानिकारोयीचन्द्रविरचितायां दितीयस्तिङन्तपादः समाप्तः॥

Post Colophon:

भाके मिते भूम्यृतुषट्चितौ हरिं (1661)
प्रणम्य (some letters effaced)
स्मन्तदग्डीयनयक्षणासूनुना
युगलेन टीका लिखिता खपाठात्।
कुलदेवतामहं वन्दे गोपालं गोपिकापतिम् ॥
श्रीहरिः।

4480.

10792. The Same.

Substance, country-made paper. 13½×3 inches. Folia, 109. Lines, 7 on a page. Character, Bengali of the nineteenth century. Appearance, discoloured. Incomplete.

Ends abruptly in ৰুড্.

10816. The Same.

(क्षद्न्तः) ।

Substance, country-made paper. $12\frac{1}{2} \times 3$ inches. Folia, 95. Lines, 7 on a page. Character, Bengali. Date, Saka 1709. Appearance, discoloured. Complete.

Colophon:-

इत्योत्यासनिकश्रीगोयीचन्द्रविरचितायां महाराजाधिराज-श्रीमञ्जमरनिद्परिभोधितविचित्रगाटीकायां व्यदन्तपादः समाप्तः॥

Post Colophon: -

श्रीरस्तु मिय लेखके।

यङ्काम्बरयुते सैचे ग्राके युक्तारुमीतिषी (१००८)। यद्वेतेन प्रलिखिता दीपिकेयं (कायां) प्रयत्नतः॥ नेचग्रचयुते खाळे मह्नाब्दे मासि स्रावणे (१०६३)। व्यदन्तदीपिकालेखि खपाठाय दिजन्मना॥

This is an instance of an equation of Saka and Mallabda and from it it is found that Mallabda began from 616 Saka or 694 A.D.

4482.

6579. The Same.

Substance, unseasoned palm-leaf. $16 \times 1\frac{1}{2}$ inches. Folia, 84, of which the last is in a different hand on a different kind of leaf. Lines, 5 on a page. Character, Bengali of the eighteenth century. Appearance, soiled.

The MS. breaks off abruptly in the middle of the commentary on sūttra 421 of the kṛdanta-pāda in p. 614 of the Calcutta edition.

5134. The Same.

(तिङ् and **कारक)।**

Substance, country-made paper. $16\frac{1}{2} \times 3$ inches. Folia, 118+32. Lines, 8, 9 on a page. Character, Bengali. Date, Saka 1718 and 1720. Appearance, fresh.

Tiñanta and kāraka pādas only. Tiñanta is complete in 118 leaves and kāraka in 32.

The MS. was written very carefully and is full of marginal notes.

Post Colophon Statement to the Tiñanta-pāda:—

भ्राकाब्दा १७१८। श्रीठाकुरदासदेवभ्रामीणः साचरिमदं

श्रीरस्तु मयि लेखके। नमः क्रायाय॥

Colophon to the kāraka-pāda:—

्रत्योत्यासनिकमचापाछितस्रीगोयीचन्द्रविर्चितायां जुमरनन्दि-परिभोधितरुत्तिविवरणटीकायां पञ्चमकारकपादः समाप्तः॥

Post Colophon Statement:-

श्रीरस्त मिय लेखने प्रकाब्दा १७२० ॐ नमो दुर्गायै। तां १५ च्येष्ठ खरुमी।

Often noticed and often printed.

4484.

5141. The Same.

(समासः)।

Substance, palm-leaf. $14\frac{1}{2} \times 2$ inches. Folia, 79. Lines, 6 on a page. Character, Bengali of the fifteenth century. Appearance, very old, discoloured and worn out.

The Samāsa pāda only.

Colophon:—

+ + सनिकश्रीगोयीचन्द्रक्षतायां जुमरवृत्तिटीकायां सप्तमः समासपादः समाप्तः॥

Post Colophon Statement:—

The date is lost in the lacuna.

4485.

10782. The Same.

Substance, country-made paper. $17 \times 3\frac{1}{2}$ inches. Folia, 78. Lines, 8 on a page. Character, Bengali. Date, Saka 1661. Appearance, discoloured. Complete.

Colophon:

इत्यौत्यासनिकश्रीगोयीचन्द्रविर्घितायां जुमरनन्द्रविवर्ण-टीकायां सप्तमः समासपादः समाप्तः।

Post Colophon:—

श्रीश्रीगोपालो जयति।

शुभमस्त प्रकाब्दाः १६६१ । श्रीयुगलदेवप्रमाणः पुस्तकमिरं खाचरञ्च ।

There are still two lines of writing.

10769. गोयीचन्द्रव्याखानकौ**मुदी।**

Goyī-candra-vyākh<mark>yāna-kaumudī.</mark>

(समासपादः)

by Abhirāma Vidyālaṃkāra.

Substance, palm-leaf. 17 × 2 inches. Folia, 93. Lines, 4, 5 on a page. Character, Bengali. Date, Saka 1629. Appearance, discoloured. Complete.

Colophon: -

इति श्रीयुताभिरामिवद्यालङ्कारभट्टाचार्थ्यवरिचतगोयीच्न्द्र-व्याख्यानकोसुद्यां सप्तमः समासपादः समाप्तः।

 $Post\ Colophon:$

लिखितं बज्जयतेन etc..

भाकिङ्कपचार्तभाभाङ्गमाने (१६२८) नत्वाङ्कियुग्मं मधुकैटभदिषः। नभखतुःषड्गणिते दिवा सिते॥ (?)

After this there are a few stray verses.

Strung with this there are 19 unspecified palm leaves, which also relate to samāsa.

4487.

6588. संक्षिप्तसार्टिप्यनी। Saṃkṣipta-sāra-ṭippaṇī.

Being an exposition of Goyī-candra's commentary.

(Pāda V or kāraka.)

By Vamśī-vadana.

Substance, palm-leaf. $19 \times 1\frac{1}{4}$ inches. Folia, 48. Lines, 3, 4 on a page. Character, Bengali of the eighteenth century. Appearance, old and worm-eaten. Left incomplete.

There are three and two leaves at the beginning and at the end, containing stray verses.

On the obverse of the first leaf:—
श्रीकाशीरामश्रमीणा खप्रवार्थं क्रीतिमदं पुक्तकम्।

It begins :--

कल्याग्यवह्नीसह्नीलकल्पहुकल्पजल्पनम्।
नवटूर्व्वादलग्र्यामं श्रीरामं प्रणमास्य हम्॥
क्रिया॥ सर्व्वकारकार्यां निरूपकलेन
प्रस्ती च निस्ती च कारकार्यां च ईश्वरः।

अप्रयुक्तः प्रयुक्तो वास कर्त्ता नाम कार्किमिति ॥ etc., etc.

The commentator's name does not appear in the incomplete manuscript. But the I.O. Catal. has a good description of Vamśī-vadana's work, dealing with the different pādas separately. The beginning of its kāraka-pāda is the same as quoted above. See I.O. Catal. No. 827. The Mangalācaraṇa is, however, not in the I.O. MS.

4488.

2765. व्याकरण दौिपका। Vyākaraṇa-dīpikā. (क्रदन्तपादः)।

By Nyāya-pañcānana, son of Vidyā-vinoda.

Substance, country-made paper. $13\frac{1}{2} \times 2\frac{1}{2}$ inches. Folia, 60. Lines, 7 on a page. Extent in \bar{s} lokas, 1,700. Character, Bengali. Date, \bar{s} aka 1700. Appearance, discoloured.

It begins:—

तिङ्पत्ययं समाप्य कत्प्रत्ययं प्रक्रममागः तिङ्धिर्मिगो विदध-दाइ लट्। इत्यादि। Colophon:-

श्रीपूर्व्यामिकुलक(ा)लानिधि-महामहोपाध्यायश्रीविद्या-विनोदात्मनश्रीन्यायपञ्चाननक्षतायां संच्यितसारटीकायां हतीयः कदन्तपादः समाप्तः।

The descendants of the five brahmanas brought to Bengal who lived in W. Bengal were called Rāḍhīyas. They were settled in 56 villages from which they derived their titles. Pūrva-grāma is not one of them. But latterly some of them settled at that village and became known as Pūrvagrāmī.

Post Colophon:—

यत्नेन लिखितिमत्यादि । राजग्रामे लिखितोष्टं (?) किनुराम-महानिधिः भ्राकाब्दाः १७००।

4489.

5137. The Same.

Substance, country-made paper. 16½×3 inches. Folia, 43. Lines, 10 on a page. Extent in šlokas, 1,720. Character, Bengali. Date, Šaka 1740. Appearance, fresh. Complete.

The commentary on the kāraka-pāda only.

Beginning:—

अँ नमः शिवाय।

जिया। ननु प्रक्षतिप्रत्ययागमादेशोपादानेन ग्रब्दसाधनं व्याकरणम्। तदभिन्नत्वात् कथं जियामुख्यप्रयोजकावित्यादे-र्व्याकरणत्वम्। त्रवोच्यते।

Colophon :-

इति पूर्वग्रामिकुले (कु) कलानिधिमहामहोपाध्याय-श्रोविद्या-विनोदात्मन-श्रोन्यायपञ्चाननञ्चतायां संचित्तसारटीकायां व्याकार-दौपिकायां पञ्चमकारकटिष्यनी समाप्ता । Post Colophon Statement:—

ॐ श्रीसौतारामाभ्यां नमः। भ्रकाव्दाः १०४० १८ न्येष्ठ। For the commentary see I.O. Catal. No. 830. Aufrecht gives the author's title as Nyāyālaṃkāra.

4490.

3581. The Same.

An exposition of Goyïcandra's commentary on Samkṣiptasāra, by Nyāya-pañcānana.

Substance, country-made paper. 15×3 inches. Lines, 7, 8 on a page. Character, Bengali. Appearance, fresh.

Contains the commentaries on:

I. Sandhi-pāda, complete in 53 leaves, dated Saka 1634.

इति पूर्व्यग्रामिकुलकलानिधि—महामहोपाध्याय—श्रीविद्या-विनोदात्मज-श्रीन्यायपञ्चाननक्षतायां व्याकारदीपिकायां प्रथमः सन्धिपादः समाप्तः।

Post Colophon:--

श्रीश्रीगोपालचन्त्रचरणं प्रारणं ममास्त । लिखिता श्रीर्घनाध-प्रार्क्षणा १६३८ तारिख ४ठा कार्त्तिक श्रीकृष्णमण्डिवप्रार्मणः पुस्तकमिदम्।

On the reverse of the last leaf there is a page of taddhita-pāda.

II. Tiñanta pāda, complete in 100 leaves, dated Šaka1681. The 22nd leaf is missing.

Colophon:—

इति पूर्वग्रामिकुलकलानिधि-महामहोपाध्याय-श्रीविद्या-विनोदात्मज-श्रीन्यायपञ्चाननक्रतायां व्याकारदीपिकायां दितीय-क्लिडन्तपादः समाप्तः। Post Colophon:—

भ्राकाव्याः १६८१ कार्त्तिक लिपिरियं श्रीहृषीकेभ्रदेवभ्रम्भणः पुक्तिका च । श्रीश्रीराम ॥

III. Kṛdanta-pāda, complete in 51 leaves, dated Saka 1681.

Colophon:

पूर्व्यामिकुलकलामोजराजराजिदिवाकरं।

प्रव्दप्रास्त्रमहामोधिकुन्भयोनिं गुरं नमः॥

इति पूर्व्यामिकुलकलानिधि-महामहोपाध्याय-श्रीविद्याविनोदात्मज-श्रीन्यायपञ्चाननक्षतायां संच्यिप्तसारटीकायां हतीयः

छदन्तपादः समाप्तः।

Post Colophon:—

श्रीश्रीग्रवे नमो नमः। श्रीश्रीग्र्योशाय नमः॥ श्रीश्रीराम॥ श्रीश्रीमनसादेवी नमः॥ श्रीश्रीसरख्यी नमः॥ श्रीश्रीदुर्गा। श्रीश्रीमनसादेवी नमः॥ श्रीश्रीदुर्गा। श्रीश्रीसरख्यी नमः॥ श्रीश्रीदुर्गा। श्रीश्रीव्यादश्रीद्वसे समाप्तेयं प्रस्तिका॥ लिपिरियं श्रीह्वधीकेश्रदेवश्रम्भंगः प्रस्तिका च।

IV. Suvanta-pāda, complete in 40 leaves, of which 5 to 20 are missing.

Colophon:

इति श्रीकुलकलानिध-महामहोपाध्याय-श्रीविद्याविनोदा-त्सन-श्रीन्यायपश्चाननकतायां संच्यितसारटीकायां व्याका(पा)र-दौपिकायां षष्ठः सुवन्तपादः समाप्तः।

Post Colophon:—

लिखितं श्रीह्रषीकेग्रग्रम्भगा।
See I.O. Catal. No. 830.

3311. The Same.

Substance, country-made paper. $18 \times 3\frac{1}{4}$ inches. Folia, 33. Lines, 8 on a page. Extent in slokas, 825. Character, Bengali. Date, Saka 1646. Appearance, discoloured.

The MS. contains the chapter on Kāraka only.

Colophon:—

रति पूर्वग्रामिकुलकलानिधि-महामहोपाध्याय-श्रीविद्या-विनोदाचार्थ्यात्मत्र-श्रीन्यायपञ्चाननक्षतायां संचित्रसारटीकायां व्याकरणदीपिकायां पञ्चमः कारकपादः समाप्तः।

Post Colophon: -

भाकाव्दाः १६४६।

यतेन लिखितो ग्रन्थः यञ्चोरयति मानवः। श्रूकरौ तस्य माता च पिता तस्य च गर्दभः॥

This is an exposition of Goyī-candra's Saṃkṣipta-sāraṭīkā.

The commentator and his father are known by their titles only. Eggeling gives the father's name as Vāṇeṣvara and the son's name as Nārāyaṇa, apparently on the authority of L. 1594.

4492.

3159. The Same.

सुवन्तदौषिका (सुवन्त)।

Substance, country-made paper. $18\frac{1}{2} \times 3\frac{1}{2}$ inches. Folia, 43. Lines, 7 on a page. Extent in \overline{s} lokas, 1,690 as given on the margin by a former purchaser who gave for it Rs. 3/4. Character, Bengali. Date, \overline{s} aka 1647. Appearance, old and discoloured. Complete.

Colophon : -

पूर्व्ययामिकुलकलानिधे[धि-]महामहोपाध्याय-श्रीविद्या-विनोदात्मन-श्रीन्यायपञ्चानन-क्षता सुवन्तिटिष्यनी समाप्ता।

Post Colophon :-

प्रकाब्दाः १६४० तारिख २४**इ न्यैष्ठ श्रीरस्त नेखके म**यि। श्रीरामाय नमः॥

प्रगात्य भ्रम्भोस्वरणाम्बुजदयं श्रुक्ते च + + सुवन्तदीपिका। समुद्रवेदर्ज्तविधी (१६४०) च वत्सरे मयापरे पद्य सबोधबोधिका।

It begins:—

सुष्प्रत्ययसुक्ता तत्कार्य्याधे तत्प्रहातिकार्य्याधे च षष्ठसवन्तपाद-मारभमागो जसादीनां जकारादिलोपप्रसङ्गे सर्व्योपसंग्राहकं लच्चग्रमाह लुक् चि ॥ इत्यादि ।

4493.

3564. व्याकारसार्लहरी। Vyākāra-sāra-laharī.

By Kavi-candra.

Substance, country-made paper. 17 × 31 inches. Folia, 82. Lines, 6 on a page. Extent in §lokas, 1,900. Character, Bengali. Date, Šaka 1636. Appearance, fresh. Complete.

Last Colophon:—

इति वैद्यश्रीकविचन्द्रविर्चितायां सारलह्यां सप्तमः समास-परिच्छेदः समाप्तः।

Post Colophon:

हिमगिरितनयापदारिवन्दमिनिश्नं मम मानसेऽस्त ॥
ॐ लिपिलम्बोदराय नमः॥
गुह्चानन्त्रक्षधराप्रमाणे (१६३६)
श्राके दिजः श्रीयुतरामरामः।
पुक्तं खकौयं किवचन्द्रोदितं
लिलेख नत्वा हरपादपद्मम्॥
कन्यां गते साखित सोमवासरे
पन्तेऽसितेऽष्टादश्रवासरे इतम्।

श्रीरामरामेण धरास्तात्वसा (?)

पूर्णौंद्यता सारलहरी दिवादी ॥ ० ॥

संलिख्यानेकयत्नेन कौतुकात्त्वरया खक्रम् ।

श्रीद्याणचरणाम्भोजे स्थापितं पुक्तकं मया ॥

ध्यानं न वेद्मि न तपो न च होममर्चा

मन्यत्त्रथा किमपि कम्म न वेद्मि धीमन् ।

त्वत्पादपङ्कज्ञयुगं हृदि केवलं मे

तेनैव यद्भवति तद् भविता महात्मन् ॥ एतच्च सीयम्।

It begins:-

क्षणं प्रणम्य संचित्तसारादिस्च संग्रहः।

क्रियते किविचन्त्रेण क्षते कोमलघीम्यताम्॥

धीराः च्रमध्यसिक्द्रमतेर्ममेदं

चापल्यमुल्लसदनल्यिकल्पजल्पम्।

सन्यव्य दोषिनचयं क्षपया हि सन्तः

कुर्व्यन्तु सन्ततमनन्तिनितान्ततोषम्॥

खल्पप्रयाससुलभा श्रमभारहारा

हारावलीव विनता लिलतप्रसादा।

व्याकारसारलहरी मध्रीक्रतार्था

कुर्यादवर्थमिततापवतां विनोदम्॥

चतुर्द्श्याकारादयः खराः ख खा etc., etc., etc.

It ends:—

प्रमदुदरमस्य प्रमोदरः। वारिवाची वलाइकः। भ्रवानां भ्रयनं भ्रम्भ्रानं। खदीव भूतं खद्भुतम्। कं न द्र्पयतीति कान्दर्पः। जाया पती जन्मती दन्मती। ये येऽर्थे यथाधं यथायथं तथातथं। खन्थस्यः किपस्यः दन्द्विमत्यादि।

संक्षिप्तसारीय प्राक्ततपादरीका। 731.

Saṃkṣipta-sārīya-Prāk<mark>ṛta-pāda-ṭīkā.</mark>

By Nārāyana Vidyāvinoda.

For the manuscript see L. 1594.

The commentator appears to be Nārāyaṇa Vidyāvinoda and not Vidyāvinoda son of Nārāyaṇa as Rājendra-He was the son of Vāṇešvara, son of Jaṭādhara, and brother of Chattri, who belonged to the Purva-grami clan of the Rāḍhīya Brāhmaṇas of the Vātsya-gottra. See the second verse from the beginning in L. 1594.

The Post Colophon Statement:—

1 4008

समाप्तसायं ग्रायः। श्रीश्रीष्टरये नमः। श्रीगृहचरण-सरसी रहे शु स्दुरायतां मे सनः। श्रीरस्त लेखके श्रीश्रीमती भ्रार्यम्।

श्रीमत्यास्वरणारविन्दयुगलं ध्वाला लिखिला इतम् श्रीमङ्कागवतदिजेन क्वतिना सम्पृरितो यत्नतः। श्रीमखाक्तपाद एव सुखदः काव्यार्थसन्दीपकः श्रीमच्छम्मुमुखाभमे चविमिते (1705) ग्राके तिथी माधवे॥ यतेनापि मया लेखा एषा के क्रियते यदि माता च श्रुकरी, etc., etc., etc. श्रीभागवतदेवश्रमाणः पुस्तकमिदं खाचरं

मांचे मासि विधोवीरे एकादश्यां तिथी सिते।

यत्योऽयं पूर्णतां प्राप्तः श्रीमन्मित्र हे प्रमे ॥

694. संक्षिप्तसार्रसवतीष्टितः (प्राक्षतप्यादः)।

Saṃkṣipta-sāra-rasavatī-vṛttiḥ (Prā'kṛta-pādaḥ).

Substance, country-made paper. $15 \times 3\frac{1}{2}$: inches. Folia, 27. Lines, 5, 6 on a page. Extent in slokas, 436. Chargaeter, Bengali. Appearance, tolerable. Complete.

Printed in Bengali character by Venī-mādhava Cakravartī in Calcutta.

44,96.

3555. सुवन्तद्धंटः । Suvanta-durghatah.

Substance, country-made paper. $14\frac{1}{2} \times 3\frac{1}{2}$ inches. Folia, 17. Lines, 9 on a page. Extent in slokas, 550. Character, Bengali of the eighteenth century. Appearance, fresh. Complete.

It belongs to the school of Samksipta-sāra.

See H.P.R., Vol. I, 409.

It is generally known by the name of Jñāpaka.

Colophon:

इति सुवन्तस्य दुर्घटः समाप्तः।

4497.

4850. ऋष्टो शब्दाः।

Substance, palm-leaf. 13×2 inches. Folia, 27. Lines, 4 on a page. Extent in slokas, 325. Character, Maithila. Date, L.S. 155. Appearance, old and discoloured. Complete.

Beginning:—

ॐ नमः श्रीगजरूपाय।

नता सञ्ज्ञश्चियं नाथं वालानां बुद्धिरुद्धये। संग्रह्मन्ते सया ग्रव्दाः सुवन्ता बद्धवाचकाः॥

एवं किम् यद तद एतद इदम् अदम् युवादसादयोः। एते अही शब्दाः क्रमेण कथान्ते। इत्यादि। End:-

इत्येवमादिप्रयोगा उत्थाः इत्यष्टी प्रव्याः समाप्ताः। इषिटा रामोवस्थित चामुख्डिचामुख्डान्तर्गत प्रान्धीनदौरवासीयोपाध्याय श्रीजगदानन्दैः। मक लैलेवासीययाच्छात्रराज्ञश्रीनिविद पाठाधें लिखितमिदं प्रस्तकं। (?) लसं १५५ मार्ग विद १४॥

There is nothing in this MS. to show that it belongs to Saṃkṣipta-sāra school all the sūtras quoted belong to Pāṇini.

4498.

2135. दश्रवलकारिका। Daša-bala-kārikā.

By Daša-bala.

Substance, country-made paper. $9\frac{3}{4} \times 4\frac{1}{2}$ inches. Folia, 6. Lines, 6 on a page. Extent in slokas, 150. Character, Nāgara of the nineteenth century. Appearance, fresh. Complete.

Daša-bala-kārikā begins in leaf 3B:—

For a description of the work see L. 2804 and see I.O. Catal. No. 843 (p. 228). Memorial verses on different forms of the same roots in different ganas. It belongs to the Saṃkṣipta-sāra or Jaumara school. It is composed by Daṣa-bala.

First two leaves and 3A are taken up with a number of well known verses on a variety of topics. Such as:—

In leaf 1A:-

सिंचप्रसेनमवधीत् सिंची जाम्बवता इतः। सुकुमारक मा रोदीस्तव ह्येष स्थमन्तकः।

Leaf 2A:—

त्रकर्णतमकारणितग्रहः
परधने परयोषिताञ्च स्पृष्टा ।
सुजनबन्धुजनेष्यसिष्ठ्याता
प्रकृतिसिद्धिमदं हि दुरातमाम्।

Leaf 3A:

हितं न वाचं छहितं न वाचं हिताहितं नैव च भाषगीयम्। एराइको[नाम] मुनिर्महात्मा हितोपदेशेन विलं प्रविद्यः॥

4499.

10783A. The Same.

Substance, country-made paper. 16×3 inches. Folia, 2. Lines, 10 on a page. Character, Bengali of the eighteenth century. Appearance, old and discoloured. Complete.

<mark>Complete in thirty-six kārikas.</mark>

Colophon: -

इयि दश्रवलकारिका समाप्ता।

 $Beginning : _$

ये धातवः सन्ति गणान्तरेऽपि वर्णार्थनिर्देशपदैरभिन्नाः। विभिन्नश्रव्दप्रतिपादनाधें रूपाणि तेषां समुदाच्चिरेष्टे॥ We find after thirty-six kārikās.

षट्चिंग्रता ग्लोकनिवन्धनेन धातूनसी खीछतवान् महाधीः। अध्यापको यः स्रतरां प्रसिद्धो बलोत्तरो विंग्रतितुल्यभागः॥

4500.

5109. वसुधातुकारिका। Vasu-dhātu-kārikā.

With a commentary.

Substance, country-made paper. $18 \times 3\frac{1}{2}$ inches. Folia, 5. Lines, 4 on a page. In tripātha-form. Character, Bengali of the nineteenth century. Appearance, fresh.

For the text see L. 2921 and I.O. Catal. No. 841. A set of 17 memorial stanzas.

The blank page of the first leaf of the I.O. manuscript contains the title Samksipta-sāra-sammata-vasudhātu-

kārikā. Bút it has no colophon. The present manuscript has a colophon, in which it is said to be a work of Pāṇini.

इति श्रीनगद्गुरुम हर्षिपाणिनिमुनिस्ता वसुधातुकारिका समाप्ता।

Post Colophon Statement:—

लिपिरियं पुस्तकमिदं श्रीठाकुर्दाषदेवश्रमीणः।

The commentary begins:—

रुध रुद्धी वर्द्धते। साग्रंस इच्छायां साग्रंसते। युत रुच सुभ दीप्ती। योतते, रोचते, श्रोभते।

4501.

10824. सन्धिपादपंत्रिः। Sandhi-pāda-paṃktih

With a commentary.

By Vaidya-nātha.

Substance, country-made yellow paper. 13×3 inches. Folia, 9. In tripātha form. Character, Bengali of the nineteenth century. Appearance, fresh. Complete.

Colophon:

इति सन्धिपादपंत्रायः समाप्ताः।

Commentary:—

सन्धिषादपंत्रेष्टीका समाप्ता।

These leaves contain some subtle points, with their solutions, in the Sandhi-pāda of Saṃkṣipta-sāra.

Beginning:—

ॐ नमः भा्वाय!

प्रिश्चिष्य भिनं भ्रामं सप्तटीकास मध्यतः।
लिखते पंतीरुद्ध्य वैद्यनायेन भ्रम्मेणा॥
तजादी सन्धिपादस्य यां काञ्चित् पंतिमग्रहीत्।
लिखते टिप्पनीसाईं महादेवानुकम्पया॥

तच क्रमः। नामधातुजमाच निरुक्तयाकरणे। प्रकटस्य च तोकं यम्रपदार्थ-विष्रेषसमुत्यं। प्रत्ययतः प्रकृतेच तटू ह्यं। १॥ दृद्धि ननु प्रत्याचारे इस्तार्ण एव विद्यन्ते कथं वीर्श्यरप्रत्व्दयोः दीर्घस्य दृद्धिरित्याप्रङ्कायामाच । उदाहरण-दर्भनादित्यादि।

The commentary begins:—

नाम्नः प्रत्ययजनकत्वेन धातुजन्यत्वमपूर्व्यसम्भावनायां प्रथमस्वकार व्यपरेपि वदन्ति । etc., etc.

4502.

3538B.

Substance, country-made paper. $13\frac{1}{2} \times 3$ inches. Folia, 12. Lines, 9 on a page. Character, Bengali of the nineteenth century. Appearance, discoloured and writing effaced. Incomplete at the end.

It begins thus:—

अधिकारोऽयमिति वाखातमित्वादि।

The writing is so much effaced in the first and the last leaves, that they cannot be read fully. It belongs to the school of Samksipta-sāra and treats of Kāraka.

The name of the book is unknown. It has been called कारकविचार from its contents.

HEMA-CANDRA.

4503.

^{7997A.} सिड्हेमचन्द्राभिधानस्वोपज्ञश्र<mark>व्दानुशासनदृत्तः।</mark>

Siddha-Hema-candrābhidhāna-svopajña-sabdānusāsana-vrttih.

By Hema-candra.

Substance, country-made paper. 10½×4½ inches. Folia, 103. Lines, 17 on a page. Character, Jaina Nāgara. Date (in a different and later hand). Samvat, 1679. Appearance, old and discoloured.

It contains ten pādas, namely, the four pādas of the first adhyāya, the four of the second and the first two of the third.

The four pādas of the first chapter and the first two of the second are here grouped together under the name of Prathama-ṣaṭpāda, for which see W. No. 1679.

The remaining four pādas make up the second group, called मध्यमपाद which begins in 51A, बहें। नमस्प्रसो गतेः नाखपिएः सः। गतिसंज्ञवानेमस्प्रस इत्येतयोः सम्बन्धिनो रेपस्य नाखपपेषु परेषु सनारादेश्रो भवति, etc., etc.

On the left hand upper corner of the first leaf and of the 50th in which II. 2 ends, occur the words प्रथमषट्पादरहर्दिः similarly in the 51st and the last leaves we have मध्यम-पादरहर्दाः

The Last Colophon of the Madhyama-pāda-vṛhadvṛtti:—

इत्याचार्थ श्रीहेमचन्द्रविर्चितायां श्रीसिद्धहेमचन्द्राभिधानखोपज्ञभ्रब्दानु-भासन्हत्तो हतीयस्थाध्यायस्य दितीयः पादः॥

Post Colophon: -

श्रीमद्दर्भराजस्य प्रतापः कोषि दुःसहः।
प्रसर्न् वैरिभूपेषु दीर्घनिद्रामकत्त्पयत्॥
इति चतुब्कटित्तर्पपादीरूपा समाप्ता॥ अथ आख्याताः षट्पादीरूपः॥

The date is given in a later hand:—

सित्त श्रीसंवत् १६०६ वर्षे ज्येष्ट[स्र] श्रुदि १० दिने । सा॰ वीरसुतसा॰ सहस वीरनाम्ना उद्यमं विधाय भांडागारे न्यस्ता प्रतिरियं॥

The entire work consists of eight adhyāyas, the first six of which are concerned with Sanskrit, the last two with Prākṛta. It generally goes with the author's own commentary, the Vṛtti.

Hema-candra, a well-known Jaina writer, was born in 1092 and died in 1173, was pupil of Devacandra Sūri and was the teacher of King Kumārapāla. He wrote the work at the request of Siddha-rāja.

For a description of the work and the literature that grew round it, see W., pp. 208 to 254.

4504.

2609. A shorter (লঘ) commentary on the same.

Substance, country-made paper. $10 \times 4\frac{1}{4}$ inches. Folia, 131. Lines, 21, on a page. Character, Jaina Nāgara. Appearance, discoloured. To the end of the seventh adhyāya.

Colophon:—

इत्याचार्थ-श्रीहेमचन्द्रविर्चित-सिद्धहेमचन्द्राभिधान-स्रोपच्यास्त्र-रुतिन्धुन्यास-सप्तमस्याध्यायस्य चतुर्थः पादः सप्तमोऽध्यायः संपूर्णः।

The Post Colophon Statement:—
संवत् १६२४ वर्षे मागशीर्षमासे श्रुल पचे

हतीयदिने + वा बद्धदृष्टिरघोमुखीत्यादि॥

See L. 3096.

For an account of Hema-candra see Peterson's fourth report, p. 6.

4505.

2567. The Same.

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches. Folia, 73. Lines, 15 on a page. Extent in \bar{s} lokas, 4,000. Character, Jaina Nagara of the seventeenth century. Appearance, discoloured. To the end of the fourth $p\bar{a}$ da of the fifth adhyāya.

The Last Colophon: —

इत्याचार्यश्रीहेमचन्द्रविरचितायां सिद्धहेमचन्द्राभिधानसोपज्-प्रव्दानुप्रासन-लघुरुत्तो पञ्चमस्याध्यायस्य चतुर्थः पादः समाप्तः।

It begins:—

अर्हें। प्रग्रम्य परमात्मानं श्रेयः शब्दानुशासनम्। ज्याचार्थ-हिमचन्द्रेण स्मृत्वा किंचित् प्रकास्यते॥१॥

यहं। अर्हमियेतदत्तरं परमेश्वरस्य परमेष्ठिनो वाचकं मङ्गलाधें पास्त्रस्यादी प्रियादधाहे। सिद्धिः स्यादादान्। स्यादादात् स्रनेकान्तवादात् प्रकृतानां प्रव्दानां सिद्धिनियात्तर्ज्ञप्ति वेदितया॥ लोकात्। स्रनुक्तानां संज्ञानां न्यायानां च लोकादियाकरणादेः सिद्धिर्ज्ञप्तिच वेदितया। वर्णसमाम्रायस्य च तच। स्रदन्ताः स्रहाः॥

4506.

10874. The Same.

Substance, country-made paper. 10×4 inches. Folia, 18 to 36. Lines, 7, 8 on a page. Character, Nāgara of the eighteenth century. Appearance, fresh.

A mere fragment.

 $25\mathrm{A}$, इति लघुरुत्ती ना[म]प्रकर्णे सखिपादी दितीयः। $36\mathrm{B}$, इति लघुरुत्ती नामप्रकर्णे युग्नत्पादस्त्तीयः।

Pāda III begins:—

युग्नदस्मदोः पदं पदात् षष्ठी-चतुर्थौ-दितीयासु वस्नसौ। युग्नदस्मदोः सम्बन्धि यत् पदं पदात् परं षष्ठी-चतुर्थौ-दितीयासु बद्धते स्थितं तस्य यथासङ्कां वस् नस् इत्येतावादेशी वा भवतः यस्ती-चतुर्थी-दितीयास परतः। श्रिवो वः स्वामी श्रिवो युगावं, etc., etc.

4507.

10097. The Same.

(With Ch. VIII on Prākṛta.)

Substance, foolscap paper. 8×5 inches. Pages, 88. Lines, 20 on a page. Character, modern Nāgara. Appearance, fresh.

P. 50, इत्यस्माध्यायस्य प्रथमः पादः।

Last Colophon: -

इत्याचार्थश्रीहेमचन्द्रस्रिविरचितायां सिद्धहेमचन्द्राभिधान-स्रोपच्याच्यानुग्रासनदत्ती अस्माध्यायस्य दितीयः पादः समाप्तः॥

Post Colophon:

दिषत् पुरच्चोदिवनोद हेतो भेवादवा मस्य + + + जस्य।

ख्ययं विशेषो भवनैकवीर परं न यत्का ममया करोति ॥

साचित्यभास्करोपार्धर्भक्षाधर श्रद्भागः लेखोयं खंकलेखरे।

In English also:— Sāhitya-bhāskara Gangādhara Kāsī Ankalesvara.

4508.

7997B. The Same.

Substance, country-made paper. $10\frac{3}{4} \times 4\frac{1}{2}$ inches. Folia, 70. Lines, 13 on a page. Character, Jaina Nāgara. Date, Samvat, 1534. Appearance, fresh. Complete.

Adhy. VIII only dealing with Prākṛt in four pādas.

Last Colophon: -

इत्याचार्थश्रीहेमचन्द्रविर्चिते अग्रमस्थाध्यायस्य चतुर्थः पादः॥ अग्रमाध्यायः समाप्तः समाप्ता चेयं। Then we have a Prašasti:—

समाप्ता चेयं सिद्धहेमचन्द्रश्रव्दानुश्वासनरक्तः प्रकाशिका नामेति।
व्यासी(श्वी)दिश्वांपितरसुद्रचतुःसमुद्रमुद्राद्ध्विः चितिभरच्यमवाद्धदर्गः।
श्रीमूलराज इतिदुर्धरवैरिकुम्भिकरहोरवः श्वचिषुलुक्ककुलावतंसः॥
तस्यान्वये समजिन प्रवलप्रतापिक्तग्रयद्वातः चितिपतिर्जयसिष्टदेवः।
येन खवंश्वसवितर्थ्यपरं सुधांश्वी श्रीसिद्धराज इति नाम निजं खलेखि॥
सम्यग् निषेख चतुरखतुरोऽप्युपायान् जिलोपसुज्य च सुवं चतुरिक्षमाज्ञां।
विद्याचतुरुयविनीतमितर्यतात्सा कास्नामवाप प्रक्षार्थचतुरुये यः॥
तनोति विक्तृतविरागविप्रकीर्यश्रव्दानुश्वासनसमूष्ट्यकदिर्थतेन।
व्यथ्वितो निरवमं विधिवद्यधत्त श्रव्दानुश्वासनमिदं सुनिष्टेमचन्द्रः॥
इति प्रशक्तिः।

Then comes the date of the MS.:—
संवत् १५३४ वर्षे व्याश्विनिवदि चतुईभी रवी दिने इस्तनचार्त्र लेखित

श्रीयहमदावाद ग्रंथाग्रं २६८५ फ्लोकाः, युभं भूयात्॥

In a later hand: 3800 |

4509.

2502. The Same.

For the MS. and the work see L. 2449.

The commentary is entitled 'Prakāšikā.' Twice printed.

Post Colophon:—

श्रीरस्तु—श्रीमदाराध्या प्रणमन्तु । निखितं रामचन्द्रचिमणानिंमाडे ।

4510.

285. The Same.

Substance, country-made paper. $14 \times 4\frac{3}{4}$ inches. Folia, 112. Lines, 7 on a page. Extent in \overline{s} lokas, 2,240. Character, N \overline{a} gara. Date, Samvat, 1895. Appearance, fresh.

The codex contains the eighth book of the above grammar.

See Rājedralāla No. 2449.

The MS. is defective. It begins from:—

भिन्नो ॥ युवर्णस्थेति किम् युटो अर तामरसाणसारिणी ॥ अस इति किम् प्रचवीसो ॥ एदोतोः खरे ॥ एकारोकारग्रोः खरे परे सन्धिर्ग भवति ॥

End:—

यथा प्राक्षते उरस् प्रव्यस्य सप्तम्येकवचनान्तस्य उरे (च)उरम्मि इति प्रयोगो भवतः, तथा कचिदुरसीत्यपि भवति। एवं सिरे सिरम्मि सिर्सि, सरे सरम्मि सर्सि सिद्धग्रहणं मङ्गलाधें। ततो ह्यायुष्मत्श्रोहकता उंभ्यदयास्ति।

Colophon:

द्रवाचार्थ-श्रीहेमचन्द्रविरचितायां सिद्धहेमचन्द्राभिधानसोपज-प्रव्यानुप्रासनदत्तौ अख्मस्याध्यायस्य चतुर्थः पादः॥ तत् समाप्ती च समाप्तश्चायं।

The Post Colophon Statement :-

संवत् १८६५, श्रावणे युक्ते ८ चन्त्र ॥ युमं भवतु ॥ श्रीरस्त ॥ मङ्गलमस्तु ॥

4511.

10737. The Same.

Substance, country-made paper. 9×4 inches. Folia, 94. Lines, 9 to 11 on a page. Character, Newari of the seventeenth century. Appearance, discoloured.

Adhy. VIII (on Prākṛta) only.

Last Colophon:—

इत्याचार्थ श्रीहेमचन्द्रविश्चितायां सिद्धहेमचन्द्राभिधानखोपज्-प्रब्दानुष्रासन्दत्तौ अष्टमस्याध्यायस्य चतुर्थः पादः समाप्तः॥ समाप्तोयं सिद्धहेमचन्द्रश्रब्दानुशासनदृत्तिप्रकाशिका नामेति । व्यासीदि + + + + मुद्रचतुःसमुद्र-

मुद्राङ्कितिसर्चमवाज्ञद्राः।

श्रीमूलराज इति दुर्द्धरवैरिकुम्भि-

कर्रहीरवः श्रुचिचुलुक्यकुलावतंसः॥

तस्यान्वये समजनि प्रवलप्रताप-

ति[क्ति]ममस्तिः चितिपतिर्जयसिं इदेवम्[ः]।

येन खवंश्सवितर्थ्यपरं सुधांशी

श्रीसिद्धराज इति गाम निजं खलेखि॥

सम्यग् निषेच चतुर्ञ्चतुरोष्युपायान्

जिलोपभुज्य च भुवं चतुरब्धिकां च।

विद्याचतुष्टयविनीतमतिर्जिताता

कास्टामवाप पुरुषार्थचतुरुये यः॥

तनोति विस्तृतदुरागमविप्रकौर्या-

भ्रव्दानुभासनसमू इकद्र्यितेन।

अभ्यर्थितो नि + + सं विधिवद्यधत्त

भ्रव्दानुभासनमिदं सुनिहेमचन्त्रः॥

२१८५ ग्रंथाग्रं। श्रीश्रुभं भवत्॥

4512.

7814. The Same.

Substance, country-made paper. 13\frac{3}{4} \times 5 inches. Folia, 29. Lines, ll on a page. Character, modern Jaina N\tilde{a}gara. Appearance, fresh. A mere fragment.

The only colophon found here is that of VIII. 1 in fol. 25A.

25A, इत्याचार्थे श्रीहेमचंद्रविर्घितायां सिद्धहेमचंद्राभिधानखोपच्याब्दानु-णासनवत्ती चरुमस्याध्यायस्य प्रथमः पादः समाप्तः।

The MS. ends abruptly in the 61st sūtra of the second pāda.

The work has been edited, in the Roman character, with a German translation and notes, by R. Pischel, 1879, 1880. See also Aufrecht, Cat. Bodl., Nos. 410, 411.

4513.

3049. खोपज्ञधातुपारायगम्।

Svopajña-dhātu-pārāyaṇaṇ.

An exposition of the various meanings of the verbal roots, met with in the Siddha Hema-candra Vyākaraṇa, by Hema-candra himself. A very useful work.

For the manuscript and the work see L. 4019.

4514.

7998. स्वोपज्ञधातुपाठविवर्णम्।

Svopajña-dhātu-pāṭha-vivaraṇaṃ.
By Harṣa-kīrtti Sūri.

Substance, country-made paper. $10\frac{1}{4} \times 4$ inches. Folia, 81, of which the first five are missing. Lines, 15 on a page. Extent in slokas, 3,600. Character, Jaina Nāgara. Date, Samvat 1672. Appearance, old and discoloured.

Colophon:

श्रीमन्नागपुरीयतपागच्छाधिपभट्टारक-श्रीहर्षकीर्तिस्रिरिवर-चितं खोपचधातुपाठिववरणं संपूर्णम् ॥

Post Colophon :-

समाप्ता चेयं धातुतरङ्गिनी नाझी धातुपाठटीका। श्रेयः श्रेर्याभ्रेयास्नेखकपाठकानाम्॥

संवत् १६७२ वर्षे कार्त्तिकसुदि हतीयायां॥ प० इर्षविण्राल-गणिमणीनां वि० ज्ञानसमुद्रेण लिवीचक्रे। खपठनक्रते विरं नंद्यात्॥ श्रसंभवतु (स ३६०० In a later hand). In a later hand: लिखितं साहिवचंद आगुपुस्तक (A name is blurred over with ink) जीकुंदीनी

It ends:-

श्रीमद्गागप्रीयात्त्वतपोगणकजारुणाः।
श्रीचंद्रकीर्त्तिस्रींदास्त्रंदवक्त्रुम्बकीर्त्तयः॥
तिक्तिस्रा हर्षकीर्त्त्यात्त्वस्रयो यदधः स्पटं।
धातुपाठिमदं रम्यं सारस्वतमतानुगं॥
षंडेलवालसदंश्रो हेमसिंहाभिधः सुधीः।
तस्याभ्यर्थनया ह्येष निर्मितो नंदनाचिरं॥

(इति फ्लोकचयं सुगमं)॥

निपातास्त्रोपसर्गास्य धातवस्ति ते चयः(वः)। ष्यनेकार्थाः स्मृताः सर्वे पाठस्तेषां निदर्भनं॥ संख्याने सर्वेधातूनामेतेषामेकसंख्या। ष्यष्टादभ्रभातान्येकनवत्यत्तरतां (१८६१) ययः॥

कविकल्पडमे तु॥

इति स्मीतः सप्तदश्रात्या षट्कोनषष्ट्या। धातुस्तंधोर्न्धः सेव्यः कविकल्पह्मः प्रलं॥

अन्यच ।

दाचिं[ग्र]दिधकधातु दिसहसी २०३२ पत्रपूरितः श्रयतां।
किविकस्पत्रभूयदिकदेश्रपस्तवः प्रकदः॥
सपादकसं(?) चेत् सळें ग्रंथमानं विधीयते।
तदास्मात् सर्वधातूनां सूर्वकपिनकपणं॥
चेतस्येवं विचार्येव ग्रंथिवस्तारभौतितः।
खुत्पित्तमात्रसिद्धार्थं ग्रंथमानं विधीयते॥
तदा स्यात् सर्वधातूनां सर्वकपिनकपणं।

दिङ्माचं दर्शितं मया॥ (?)

गच्छे यत्र पवित्रितावनितले इस्मीरदेवार्चितः सूरिः श्रीजयप्रेषरः सुचरितः श्रीप्रेषरः सद्गुणः।

रूगायां पुरि + + तस्य वचनादल्लावदीभूभुजः सद्वासः 🕂 🕂 मानदानमाहितः श्रीवच्चसेनो गुरुः॥ सरि शौपसुरत्रेषरगृरुविद्यानिधियं मुदा स जीमैः किल पर्याधापयदरं प्रेरोजसाहिएसः। श्रीमतसाहिसिकंदरस्य पुरतो जातः प्रतापा + + ठिल्यां नागपुरीयपाठकवरः श्री इंसकी च्या ह्वयः। चानंदं जनयन् सदा मुनिजनेखानंदरायः सा भूत प्रासाद्यस्य चिराय + + पदवीं श्रीमान् इमाकुं च्याः। श्रीमत् साहिसलेमभूमिषतिना संमानितः साद्रं स्ररिः सर्व्वकर्लिदिकाकलितधीः श्रीचंद्रकीर्त्त-प्रभुः॥ साहेः संसदि पद्मसुंदरगियार्जिला महापंडितं चौमग्रामसुखासनायकवर (?) श्रीसाहितो लक्षवान। हिंदुकाधिपमालदेवन्टपतेर्मान्यो वदान्योऽधिकं प्रिष्यः सूरिवरः सारद द्यतिभर[:] श्री हर्षकौर्तिः सधीः। तेनेयं रचितात्मनिर्मितश्(स्)भश्रीधात्पाठस्य सद्-वृत्तिः स्मृत्तिमियर्त्ते यावदुदितः श्री प्रव्यदंतादिमी ॥ धातुषाठस्य टीकेयं नाम्ना धातुतरंगिनी । प्रचालयत् विज्ञानामज्ञानमलमांतरं ॥ युद्धवोधजलागाधासिमं(?) धातुतरंगिनीं। अवगास्य बुधाः सम्यक् कुर्व्वतां निर्ममलां मति॥

This work as composed by Harsa-kīrtti much honoured by Māla Deva the Rājā of Jadhapura in the middle of the 16th century. His Guru obtained from Akbar the village Kṣauma and a comfortable seat. The previous Gurus of this Nāgapurīyagaccha were honoured by Hambira Rājā of Mevar, Allauddin Khiliji, Feroj Sāha, Sekundar Lodi and others.

8000. स्वोपज्ञलिंगानुशासनविवर्गम्।

Svopajña-liñgānusāsana-vivaraņam.

By Ācārya Hema-candra.

With Durga-pada-prabodha, a sub-commentary.

By Srī-Vallabha.

Substance, country-made paper. $9\frac{1}{2}\times4$ inches. Folia, 79. Lines, 14 on a page. Extent in slokas, 3,200. Character, Jaina Nāgara of the eighteenth century. Appearance, old and discoloured. Complete. The sub-commentary is written on the margins.

Last Colophon :-

इत्याचार्य्यश्रीहेमचन्द्रविरचितं खोपज्ञानं श्रासनविवरणं समाप्तं।

(Of the sub-commentary) :—
इति श्रीदुर्गपदप्रबोधः समाप्तः।

Post Colophon:—

दुर्गपदप्रबोधाख्यो ग्रंघोऽसौ लिखितो वरः। श्रीसो जिते ललत् श्रीके (?) वाचकैर्ज्ञानसागरैः॥

The sub-commentary was composed at Yodha-pura in Samvat 1661, under King Sūrya Simha.

For the vivarana see W. No. 1691 and for Durga-pada-prabodha, W. No. 1692.

Hema-candra's Lingānusāsana is a metrical treatise on the gender and is meant as a supplement to his Sabdānusāsana.

10186. दुर्गपद्प्रबोधः। Durga-pada-prabodhah.

Being a commentary on Hema-candra's Lingānusāsana.

By Īrī-Vallabha Vācaka, the pupil of Jñāna-vimala

Pāthaka.

Substance, country-made paper. $9\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 31, of which the 21st is missing and the 19th and 20th are extremely dilapidated. Lines, 17 to 19 on a page. Character, Jaina Nāgara of the seventeenth century. Appearance, old and discoloured. A fragment.

For the commentary see W., pp. 250, 251, No. 1692, from the concluding verses in which it appears to have been composed in A.D. 1605 at Yodha-pura during the reign of Sūrya Simha.

4517.

7980. क्रियार्त्नसमुख्यः । Kriyā-ratna-samuccayaḥ.

By Guṇa-ratna Sūri.

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 25. Lines, 23 on a page. Extent in slokas, 2,250. Character, Jaina Nägara of the seventeenth century. Appearance, old and discoloured. It ends abruptly.

It treats of verbs in accordance with Hema-candra's Dhātu-pāṭha.

Beginning: -

जयित जिनवर्द्धमानो नयो रिवर्नियक्षेवलालोकः।

अपहतदोषोत्पत्तिर्गतसर्व्यतमाः सदाभ्यदितः॥

श्रीहेमचन्द्रस्रीप्रकृतव्याक्रस्यादिहः।

बह्रपयोगिधातृनां क्षियार्वसमुचयं॥

श्रीदेवसुन्दर्गिभव्यसुगुरूगां निदेप्रतः।

स्राह्रः श्रीगुग्रस्तोयं कुरुते तज्ज्तुस्रुचे॥ युग्मं॥

इन्ह सदोपयोगिनां जियारतानां प्रयोगप्रकरान् बुसुत्स्नां उपकाराय वर्त्तमानादिदश्विभक्तीनां सदादिकालचयविषयः प्रयोगविभागः पूर्वे तावत् निरूष्यते।

MUGDHA-BODHA.

4518.

10028. मुग्धबोधव्याकर्णम्।

Mugdha-bodha-vyākaraṇaṃ.

By Vopadeva.

Substance, country-made paper. $10 \times 5\frac{1}{2}$ inches. Folia, 8+36+43+19. Lines, 11, 12 on a page. Character, Nāgara of the eighteenth century. Appearance, discoloured. Complete.

 $Last\ Colophon: -$

इति श्रीवोपदेवपंडितविर्चितं मुग्धबोधव्याकरणं समाप्तं।

See I.O. Catal. 848 to 850. Often printed both in Europe and India.

Composed during the middle of the thirteenth century A.D. at Devagiri under the patronage of Yādava kings of the place.

4519.

5078. The Same.

Substance, country-made yellow paper. $16 \times 3\frac{1}{2}$ inches. Folia, 105 Lines, 7 on a page. Character, Bengali. Date, S.K. 1758. Appearance, fresh. Complete.

The concluding verse:-

यस्य व्याकरणे वरेण्यघटनास्मीताः प्रबन्धा दण् प्राख्याता नव वैद्यकेऽपि तिधिनिर्द्धारार्थमेकोद्भृतः। साहित्ये चय एव भागवततत्त्वोक्तौ चयस्तस्य स-व्यन्तर्व्याण-प्रिरोमणेरिष्ट गुणाः के के न लोकोत्तराः॥

Colophon: -

इत्याचार्थ्यभिरोमणि-वोषदेवपण्डितविर्चितं मुग्धबोधव्याकरणं समाप्तम् ।

Post Colophon Statement :—

प्रकाव्दा १७५८-२-२६।

4520.

5034. The Same.

Substance, country-made paper. $13\frac{1}{2} \times 4$ inches. Folia, 110. Lines, 5 on a page. Character, Bengali. Date, Saka 1711. Appearance, old and discoloured. Complete.

Last Colophon: -

इत्याचार्थ्यचूड़ामिणश्रीवोपदेवपिखतिवरिचते मुग्धनोधवाकरणं समाप्तम्।

Post Colophon Statement:—

ग्राके चन्द्रस्थांश्रसप्तविधुमे (1711) दिख्यस्य भागोः चन्द्रांग्रेऽर्कतियौ ग्रनैश्वरदिनेऽलेखि प्रवन्धो मया। श्रीविश्वश्वरृश्वस्मणा जड्धियां बोधप्रबोधोदयौ साङ्गव्याकरणान्तको विजयते श्रीमुग्धबोधो महान्॥

4521.

5193. The Same.

Substance, country-made paper. $14 \times 4\frac{1}{4}$ inches. Folia, 4 to 10. Lines, 7 on a page. Character, Bengali of the early nineteenth century. Appearance, old. A mere fragment.

4522.

178A. The Same.

A fragment from आवत् ख र्घ स् to स्थमोर्ल्क्।

4523.

3334. मुग्धबोधटीका। Mugdha-bodha-tīkā.

A commentary. By Rāmānandācārya.

Substance, country-made paper. 10×3 inches. Folia, 165 by counting. Lines, 8, 9 on a page. Extent in §lokas, 5,000. Character, Bengali, Date, Saka 1579. Appearance, old, discoloured and dilapidated.

There are eight more leaves. They appear to be a restoration. But as the leaf marks in most of the leaves are effaced, and the handwriting also is effaced, we cannot put the leaves in proper order.

For the commentary see I.O. Catal. No. 852 and L. 395.

Colophon:

इति श्रीरामानन्दाचार्यवर्चिता मुग्धबोधटीका समाप्ता।

Post Colophon:—

श्रावणस्य अष्टविंश्वतिदिवसे कुजवारे चतुर्देश्यां चतुर्विंश्वतिं-दर्गडाभ्यन्तरे.....कं समाप्तम् ।

श्काब्दाः १५७६।

ग्रहमुनितिथौ भाने स्रावणे क्रथापचने।

लिखिता पुस्तिका ह्येषा जयरामेण श्रीमता।

The commentator was the Court Pundit of the Kishnagore Rāj Family about 1700 A.D. He became a Sannyasi in his advanced age.

4524.

5335. मुग्धबोधव्याकर्ग्यटीका।

Mugdha-bodha-vyākaraṇa-ṭīkā. A commentary. By Devī-dāsa.

Fragments of different MSS. of the commentary written in Bengali of the 19th century.

See I.O. Catal., 852.

I.

Thirteen leaves from the beginning to the end of Sandhi.

It begins thus:—

श्रीक्षवाचरणदन्दभावनाच्चालिताधिना।
टीकेयं मुग्धवोधस्य देवीदासेन रच्यते॥
वामष्टक्तप्टतपर्व्यतं सर्रेवन्द्यमाद्यमभिनम्य सर्व्यत्।
श्रास्त्रजातमवलोक्य तन्यते वोपदेवक्रतिनो मया १॥ etc., etc.

II.

Twenty-three leaves belonging to Sabda.

Colophon:

इति इसन्ताध्यायसिन्यः।

Post Colophon:—

खाच्चरमिदं श्रीक्षपारामदेवश्रक्षणः।

III.

Four leaves belonging to Strītva.

Colophon : --

इति स्त्रीलपादयाखानसंचोपः।

IV.

Twenty-eight leaves, from the beginning of Kāraka to the end of Taddhita after which there are six leaves belonging to Kṛt.

V

Eleven leaves belonging to Tyādyanta.

Colophon:

इति वाद्यन्तकार्याखानम्।

 $Post\ Colophon:$

लिखितमित्यपूर्वेचाखानं श्रीदेवीदासस्तमसमुद्रस्तम् श्रीरसिकग्रमाणां मे गुरुचरणध्यानात्॥

One stray leaf.

178B. मुग्धबोधटौका। Mugdha-bodha-ṭīkā.

A commentary. By Durgā-dāsa.

The manuscript has been noticed in L 449.

See also I.O. Catal., 855.

To the beginning of Avyayībhāva.

Durgā-dāsa says in his commentary of Kavi-kalpadruma, that he is a Gangulī and the son of a Sārvabhauma. From this Sīva-nārāyaṇa Sīromaṇi, the editor of Kavi-kalpa-druma, has inferred that he was the son of celebrated Vāsu-deva Sārva-bhauma the founder of the greatness of Nava-dvipa as a seat of learning. But Vāsu-deva was not a Gangulī, he was a Banerjī (see Brāhmaṇa Khaṇḍa, Banger Jātiya Itihāsa p. 295). Again Durgādāsa in his commentary on Mugdha-bodha compliments Vidyā-nivāsa as the Ādya or ancient commentator of Mugdha-bodha. So he must have been posterior to Vidyā-nivāsa who flourished about the end of the 16th century, that is, about a century later than Vāsu-deva. So Durgādāsa must have flourished either at the end of the 17th or the beginning of 18th century, or later.

4525A.

5071. The Same.

Substance country-made paper. $16 \times 3\frac{1}{2}$ inches. Folia, 248. Lines, 7 on a page. Character, Bengali. B.S. 1148. Appearance, discoloured. Complete.

Last Colophon: —

इति दुर्गादासविद्यावागीश्वविर्विता सुबोधा नाम मुग्धबोधस्य-टीका समाप्ता।

Post Colophon Statement :-

श्रीवलभद्रभ्रम्भणः पुक्तकमिदं भ्रकाव्दा ११४८ (B.S. 1148 ?) इस्ये नमः etc., etc.

4526.

4477. The Same.

Substance, country-made paper. 19 × 4 inches. Krt is complete in 43 leaves and Taddita in 34 leaves. Lines, 7 on a page. Character, Bengali of the early nineteenth century. Appearance, faded.

4527.

5045. The Same.

Substance, country-made paper. 16×4 inches. Folia, 228+26+7. Lines, 7, 8 on a page. Character, Bengali of the early nineteenth century. Appearance, discoloured.

I.

Leaves marked 1 to 228 begin in the beginning and go to the end of the chapter on conjugation. The last nine leaves (220 to 228) are a restoration, with the date B.S. 1259.

Colophon:-

इति श्रीदुर्गादासविद्यावागीश्वविर्वितायां मुग्धबोधटीकायां त्याद्यन्ताध्यायः।

Post Colophon:—

भाके आषा है प्रमाणे सुकवारे प्रतिषद वेला हतीयप्रहरे श्रील-श्रीयुक्त विष्णुचन्द्रदेवभ्रम्भणः लिलेख। सन १२५६ साल श्रीराज-नारायणक विराजेर वाटीते वसिया।

The obverse of the first leaf contains the following:—
सेवक श्रीयुक्तमहेग्रचन्द्रवर्कपञ्चानन् जिलेख पुत्रं श्रीविष्णुचन्द्रदेवग्रकीणां
पठनीय।

II.

The leaves marked 1 to 26 begin in the beginning of the Krdanta and come to the commentary on the suttra घनतारोंचे।

III.

मुग्धनोधपरिशिष्टम्, 1 to 7 leaves. A fragment.

Beginning:—

ॐ नमो गगोप्राय।

मुग्धबोधपरिशिष्टः।

अथ कारकं विद्यमः। तच कियानिमित्तं कारकमिति बहवः। तच निमित्तपदस्य कारणार्थत्वे विद्राय भूमिं ददातौत्यच सम्मदाने ऽव्याप्तिः। तस्य त्यागविद्रोधात्मकदानिक्रयायाः कारणत्वाभावात्।

It breaks off abruptly in the beginning of Adhikarana. (This is the same as 4535.)

There are three stray leaves, one of which is marked 3 and contains the end of Durgānāma-māhātmya. The beginning of the Durgānāma-māhātmya is to be found on the obverse of the first leaf of Mugdha-bodha-parišiṣṭa.

अथ दुर्गानाममाहात्यम्। तवर्गवतीयोवर्णः पञ्चमखरसंयुतः। कवर्गस्य वतीयस्य रेफक्तस्योपरि प्रिये॥

Colophon : --

इति रुद्रयामले श्रीदुर्गानाममा हात्यं समाप्तम्।

Post Colophon Statement :—

श्रीविषाचन्द्रदेवश्रमी साद्यरमिदं श्रीहरिः।

One stray leaf contains यजुषां नतप्रतिसापयोगः।
The obverse contains some Udbhaṭa slokas.

3393. बाल्कवोधिनौ। Bālaka-bodhinī.

By Vallabha Vidyā-vāgīša, son of Shyāma-dāsa Mukherji.

Substance, country-made yellow paper. 17×5 inches. Folia, 22 Lines, 7, 8 on a page. Character, Bengali in a modern hand. Appearance, fresh.

A mere fragment going up to the suttra नास्ती. It comes abruptly to an end.

See I.O. Catal. No. 858, in which it is stated that quotations are to be met with in it from the works of Durgā-dāsa, Devī-dāsa, Rāmānanda, Vidyā-nivāsa and Vidyā-vāgīša (perhaps Durgā-dāsa).

4529.

822. सुग्धबोधटोका। Mugdha-bodha-ṭīkā.

A commentary. By Kārtikeya Siddhānta.

For the manuscript see L. 1604.

A commentary on the Mugdha-bodha Grammar of Vopadeva, which ends with the chapter on Krt. The MS contains only the last two chapters, Tibanta-pāda and Krt-pāda in two separate paginations, Tibanta in 190 and Krt in 94.

After closing the commentary, the author, after showing humility as usual, gives a genealogy of his family beginning from his great grandfather, an inhabitant of Vaidya-dāngā, which Rājendralāla omits to give.

न जानन्ति बुधाः केऽपि तत्त्वं व्याकरणस्य यत्। वोपदेवक्यतस्याच्चं तस्य ज्ञास्यामि किं पुनः॥ तथाप्यस्पर्मातः चुद्रः कार्त्तिवयस्यकार यत्

व्याख्यानं तस्य तज्ञ्चेयं प्रिप्यूनां ज्ञानहेतवे ॥

व्यासौ चैतन्य प्रमा विविध गुण्युतो वैद्य डाङ्गानिवासौ ।

तत्प्रचो रामदेवो निखिल गुण्यनिधिः ख्यातकौर्तिः सुप्रीलः ॥

तत्प्रचो घौरसानः कुप्रलचन इच्च ख्यातिवद्यो वरेखः ।

तज्ञः श्रीकार्त्तिकयो बुधवरविदितो लोकसिद्धान्तवित्तः ॥

तेनेयं विद्यता सुबोधजनिका टौका बुधोह्मासिका

विद्यत्केप्ररिणां मनः कुसुदिनौ प्रोह्मासिनौ-कौसुदौ ।

च्यिप्रज्ञानविधायिनौ कुधिषणाप्रोत्ख खिकानन्दरा

पूर्व्याचार्थमतं परोपद्यतये दृष्ट्या मच्चायत्वतः ॥

श्रीहरिः ॥ श्रीदुर्गा जयति । श्रीरामः ॐरामः ॥ समाप्तस्रायं ग्रसः पार्वतीशानी जयतां ।

यति न] लिखितं ग्रस्थं यस्वोर्यति मानवः, etc.

4530.

823. The Same.

By Kārttikeya Siddhānta.

It contains the commentary on the Taddhita-pāda of Mugdha-bodha.

For the manuscript see L. 1605.

Post Colophon Statement :-

युभमन्त प्रकाब्दाः १७६२ सनवारोग १२५२ श्रीरामलाल-प्राम्मणा लिखते॥ श्रीहर्श्चियति॥

It often speaks of Vidyā-nivāsa as an authoritative and the early commentator and appears to be very modern as quoting and refuting even Durgā-dāsa Vidyā-vāgīša. He consults also Šrī Rāma Tarkavāgīša, Kāsī-švara, Vācas-pati (27B), Kāma-dhenu.

702. सेतुसंग्रहः। Setu-samgrahah.

A commentary. By Gañgā-dhara, son of Šiva-prasāda Tarka-pañcānana of Kumāra-haṭṭa.

For the MS. see L. 1540 and for the work I.O. Catal. 862.

The commentator was a Pandita in the Sanskrit College, Calcutta, in its early days.

The Tikā was composed in Saka 1757=1835 A.D. i.e, 12 years after the foundation of the Sanskrit College, Calcutta, and the present manuscript was copied in Saka 1766, nine years after the composition of the work.

दिजगङ्गाधरः भाकि वाजिवासादिचन्द्रमे। संग्रहं सञ्चकारेमं ध्वान्तेऽहिखेलनं यथा॥

श्रीदुर्गा प्रकाव्दाः १७६६।

4532.

3378. मुग्धबोधपरिशिष्टम् । Mugdha-bodha-parisistam

By Kāšīšvara.

Substance, country-made paper. $14 \times 3\frac{1}{2}$ inches. Folia, 61. Lines, 7, 8 on a page. Character, Bengali of the eighteenth century. Appearance, faded and worn out.

To the end of the chapter on conjugation.

See I.O. Catal. No. 872.

4533.

3873. The Same.

Substance, country-made paper. 13×3 inches. Folia, 49, of which 11 to 14 are missing. Lines, 6 on a page. Extent in slokas, 900. Character, Bengali of the eighteenth century. Appearance, fresh.

3392. The Same.

(Krdanta chapter only.)

Substance, country-made paper. 16½×4 inches. Folia, 8. Lines, 7 on a page. Extent in šlokas, 200. Character, Bengali of the early nineteenth century. Appearance, faded.

Beginning:—

ॐ नमो गर्गेष्णाय।

काशौश्वरेश संद्येपात् क्रियन्ते श्विष्ठसम्मताः। क्रपावाजैमिखदिसाध्यश्चिष्ट्सनियनिचरिचटिभ्य उन्॥

Colophon:

इति श्रीकाश्रीश्वरभट्टाचार्य्यवर्ग्वतं क्रदन्तपरिशिष्टं समाप्तम्।

4535.

5115. मुग्धबोधपरिशिष्टम्। Mugdha-bodha-pari sistam.

By Nanda-kisora Chakra-vartī Bhaṭṭācārya.

Substance, country-made yellow paper. 121×31 inches. Folia, 4 (marked 1 to 3 and one not marked). Lines, 7 on a page. Character, Bengali of the early nineteenth century. Appearance, fresh. A mere fragment.

Beginning:—

श्रीरामो जयति।

मुग्धबोधपरिशिष्टम्।

अथ कारकं विरुश्मः। तच क्रियानिसित्तं कारकसिति वहनः। तच निमित्तपदस्य कारशार्थत्वे विप्राय भूमिं ददातीत्यच सम्प्रदाने ऽत्थाप्तिः। तस्य त्यागविशेषात्मकदानिक्रयायाः कारणत्वाभावात्।

In the leaf marked 3, it deals with Karana. The leaf unmarked is written on one side only and contains the beginning of Taddhita.

3325. The Same.

Substance, country-made paper. $16\frac{1}{2} \times 3\frac{1}{2}$ inches. Folia, 25. Lines, 6 on a page. Extent in slokas, 450. Character, Bengali of the early nineteenth century. Appearance, old.

A supplement to Vopadeva's Mugdha-bodha. For the beginning of the work see I.O. Catal. No. 873. The present. MS. contains the chapters on Kāraka, Samāsa, and Taddhita. The MS. described in L. 2210 contains those three chapters only.

4537.

3328. कार्कलक्षणम् । Kāraka-lakṣaṇaṃ.

Substance, country-made yellow paper. $15 \times 3\frac{1}{2}$ inches. Folia, 9. Lines, 9 on a page. Extent in slokas, 315. Character, Bengali of the early nineteenth century. Appearance, fresh.

It ends:-

पद्यसिष्टर्से सुग्धनोधवाकरणास्ते। नानाभास्त्रार्णवोद्भते कारकास्तवस्टनम्॥

It begins :-

अय कार्कलच्यामाह। कारकलं ढादिषट्कान्यतमलं। तथाहि।

कर्मनं करणं चैव कत्तां च सम्मदानकम्।
स्रवादानं तथाचाधिकरणं कारकाणि षट्॥
उत्तानुत्तविभेदेन प्रनरेकेकप्रो दिथा।
उत्तादन्यदनुतां स्थादृतो स्थात् प्रथमेव हि॥
स्रनुते तु भवन्यन्या दितीयाद्या यथायथम्।
दितीया कर्मणि प्रोत्ता त्तीया कर्त्तरि स्मृता॥
करणे च चतुर्थौ तु सम्मदाने प्रकीर्त्तता।
पञ्चमी स्थादपादाने तथाधारे तु सममी॥

उतानुत्तिवचारेण प्रयोगस्तेन गम्यताम्। स्यर्थे सम्बोधने त्येरुत्तार्थे प्रौ नार्के सति॥ निर्लिङ्गमर्थो वाचः स्यात् नेर्थो स्यर्थ उचते॥

इत्यादि।

A lucid exposition in verse of the chapter on Kāraka of Vopadeva's Mugdha-bodha. It is very rich in quotations and very useful for a scientific study of the Syntax of Sanskrit.

4537A.

10708. **कार्**को**ल्लासः।** Kārakollāsaḥ.

By Bhārata Mallika.

Substance, country-made paper. 15×3½ inches. Folia, 7. Lines, 5, 6 on a page. Extent in slokas, 140. Character, Bengali. Date, Saka 1677. Appearance, old and discoloured. Complete.

A treatise on Sanskrit syntax by Bharata Mallika who belonged to the Mugdha-bodha School.

Colophon : -

इति वैद्य-हरिहर-खानवं ग्रसम्भव-गौराङ्गमह्मिकात्मज-श्रीभरतसेनस्रतं-कारकोह्मासः समाप्तः।

Post Colophon :-

श्रीबलभद्रदेवश्रकाणः पुक्तकामदं खाद्यरञ्च । श्रममस्त श्रकाब्दा १६००-- ॐ नमो गणेशाय॥

Beginning:

चैलोतयचाणकर्तारी नला गौरीमहेश्वरी।
करोति कारकोस्नासं पद्येन भरतो भिषक्॥
कारकं स्थात् क्रियामूलं क्रिया धालर्थं उच्यते।
धातवस्त्रिविधा धीरेक्ताः केचिदकर्मकाः॥
सक्तम्भकाःच कतिचित् कतिचिच्च दिकम्भकाः।
न साधियतुमीभ्रा-येवस्वन्तरमक्रमकाः॥

सत्तामात्राद्यर्थकास्ते भ्रादय उदीरिताः। त्राता भवति गोविन्दः सदा भाति महेश्वरः। चित्ते तिस्रतु मे ग्रास्भुरेवमन्येऽप्यक्रम्भकाः॥

The work ends:-

कारकोक्तो विधिः खल्पं मयाच परिकौर्त्तिः। विक्तरेणैव विज्ञेयस्तन्त्रान्तरविलोकनात्॥

4538.

9455. कविकल्पद्रुमः। Kavi-kalpa-drumah.

By Vopadeva.

Substance, country-made paper. $9\frac{1}{2} \times 4$ inches. Folia, 16. Lines, ll on a page. Extent in slokas, 400. Character, Nāgara. Date, Saṃvat 1494. Appearance, old.

The first leaf missing. See I.O. Catal. 875.

Colophon:

्रद्रति वोषदेविवर्चितः कविकल्पहुमो नाम धातुषाठः समाप्तः।

Post Colophon:—

खिल्ल श्रीसंवत् १८८४ वर्षे माघ विद एकादम्यां गुरी खरोह दमनायां महाराण-श्रीजयदेव-विजयराज्येमहिसाणा-ग्रामवास्तय-ऊदीचज्ञातीय-खानार्थ- धनेश्वरस्त-व्याचार्य्यसुरारेरध्ययनार्थं ऊदीचज्ञातीयप्रोहित-सरवणस्तहरि- हरेण पुस्तकमिदमलेखि॥ श्रीः॥

सुभं भवतु यादृश्ं पुक्तके दृष्टिमित्यादि॥ ६॥॥ स्त्रीः॥

4539.

4378. The Same.

Substance, country-made yellow paper. $12 \times 2\frac{1}{2}$ inches. Folia, 34. Lines, 5 on a page. Character, Bengali. Date, Saka 1736. Appearance, fresh. Complete.

Post Colophon Statement:-

प्राक १७३६-१०-२०-२।

5182. The Same.

Substance, country-made paper. $16 \times 3\frac{1}{2}$ inches. Folia, 24. Lines, 5 on a page. Character, Bengali. Appearance, old and discoloured. Written in a beautiful hand of the early nineteenth century. Complete.

Colophon:

इति कविकल्पद्रमः समाप्तः।

4541.

7785. The same with commentary by the author, entitled Kāvya-kāma-dhenu.

Substance, country-made paper. 10×5 inches. Folia, 4. Character, modern Jaina Nāgara. Appearance, fresh. Tripāṭha form. A mere fragment.

4541A.

6776. The Same.

With the same commentary.

. Substance, country-made paper. $10\frac{3}{4} \times 5$ inches. Folia, 6. In tripāṭha form. Character, modern Jaina Nāgara. Appearance, fresh. A mere fragment.

4541B.

6976. The Same.

With the same commentary.

Substance, foolscap paper. $9 \times 4\frac{1}{2}$ inches. Folia, 13. In Tripāṭha form. Character, modern Jaina Nāgara. Appearance, fresh. A mere fragment. To the end of the bases ending in $\overline{\bullet}$.

4542.

8868. काव्यकामधेनुः। Kāvya-kāma-dhenuḥ.

Substance, country-made paper. 10×5 inches. Folia, 61. Lines, 9, 10 on a page. Character, Nāgara of the nineteenth century. Appearance, discoloured. Complete.

See I.O. Catal. 877, 878.

2837. The Same.

Substance, country-made paper. $14 \times 3\frac{1}{2}$ inches. Folia, 23. Lines, 9 on a page. Character, Bengali of the nineteenth century. Appearance, fresh. Incomplete at the end.

4544.

385. The Same.

Substance, country-made paper. 15×4 inches. Folia, 46. Lines, 7. 8 on a page Extent in šlokas, 1288. Character, Bengali. Date, Šaka. 1773. Appearance, fresh. Complete.

The Post Colophon Statement:—

खर्गे गौर्व्याण नार्यः सुर्पातमितः प्राब्दिकानां वरेण्यं पाताले नागराजं सुजगयुवतयो यस्य गायन्ति की तिं। यस्तीर्णः प्रास्त-पायोनिधिमखिलिममं गोष्पदं वा सुरानी प्रिध्योऽकार्योद्धनेपः कविकुलितलकः कैप्रविर्वीपदेवः॥

समाप्तोऽयं ग्रन्थः।

लिखितं श्रीन्टसिं हकुमार-देवग्रार्क्षणा तस्येदं पुक्तकञ्च। ग्रकाव्दाः १७७३ पीषस्य चिंग्राह्निं।

4545.

4580. The Same.

Substance, country-made paper. $13\frac{1}{2} \times 3$ inches. Folia, 44. Lines, 7, 8 on a page. Character, Bengali. Date, Saka 1511. Appearance, old. Writing effaced in many leaves. Complete.

Post Colophon:—

प्राकाच्दा १५११।

4546.

4552. The Same.

Substance, country-made paper. 14×3 inches. Folia, 41. Lines, 8 on a page. Character, Bengali. Date, B.S. 1241. Appearance, fresh. Complete.

Post Colophon: -

सन १२४१ साल तारिख २६ में श्रावण। श्रीकालाचाँ ददेव-भ्रम्भणः लिपिरियं खाचारं प्रस्तकञ्च।

4547.

3336. धातुदीपिका। Dhātu-dīpikā.

A commentary on Kavi-kalpa-druma.

By Durgā-dāsa.

Substance, country-made yellow paper. $15\frac{1}{2} \times 3\frac{1}{2}$ inches. Folia, 73. Lines, 8 on a page. Character, Bengali of the early eighteenth century. Appearance, fresh. Complete.

The MS. gives the date of the composition of the commentary as Saka Soma-rasesu-bhūmi, that is, 1561=
1639 A.D. The verse runs thus:—

भाके सोमरसेषु-भूमिगणिते श्रीसार्ळभीमात्मनो दुर्गादास इमां चकार विषदां टीकां खनोधावधि। टीकेयं विभादात्मनां प्रतिपदं सम्पादयन्ती सुदं भिष्टाणां विद्धातु धातुगृहने भाई लविक्री डितम्॥

In the next number the first line of the sloka, giving the date, is written otherwise.

In Siva Nārāyaṇa Siromaṇi's edition of Kavi-kalpadruma we find, in the place of the chronogram, गाङ्गोलीयज सर्व्यदेशविदित.

Durgā-dāsa Vidyā-vāgīša is generally accepted as the son of Vāsu-deva Sārva-bhauma, the well-known leader of the Naiyāyika thought of Nadia, who flourished in the fifteenth century. This belief is absolutely unfounded.

As to the real age of our commentator, the genuineness of the above quoted chronogram is open to doubt, having regard to the different readings in its place, as shewn above, but we are supplied with two landmarks of his date by Durgā-dāsa himself.

- (1) He speaks of Vidyā-nivāsa in the preface to his commentary on Mugdha-bodha, as the first commentator, followed by many others. So the difference between their times, is evidently great. Now, this Vidyā-nivāsa, we have strong reasons to think, was no other than the father of Višva-nātha Tarka-pañcānana. He is always mentioned by his title, Vidyā-nivāsa, and never by name (Kāšī-nātha). No other Vidyā-nivāsa of any reputation is known. This Vidyā-nivāsa was the contemporary of Akbar.
- (2) He quotes and refutes even Rāma Tarka-vāgīša, whose living descendant is ninth from him.

See I.O. Catal. 880.

4548.

4016. The Same.

Substance, country-made paper. $15\frac{1}{2} \times 2\frac{3}{4}$ inches. Folia, 101. Lines, 6 on a page. Character, Bengali of the eighteenth century. Appearance, discoloured. Complete.

Colophon :-

गाङ्गोलीयजसर्व्यदेशविदितश्रीसार्वभौमात्मजो दुर्गादास इमा-चकार विषदां टीकां खबोधाविध । इत्यादि । इति श्रीवासदेवसार्वभौमभट्टाचार्यात्मजश्रीदुर्गादासविद्या-वागीशविर्चिता धातुदीपिका नाम कविकल्पड्रमटीका समाप्ता।

4549.

5114. The Same.

Substance, country-made paper. 17×4 inches. Folia, 60. Lines, 8, 10 on a page. Character, Bengali of the early nineteenth century. Appearance, fresh. Complete.

Colophon:-

इति धातुदीपिका समाप्ता ।

10669.

Substance, country-made paper. 13×2 inches. Folia, 27. Lines, 5 on a page. Character, Bengali of the eighteenth century. Appearance, old and discoloured.

A book of Sanskrit roots.

Beginning : —

नमो गगोप्राय।

भू सत्त्वायां, चिती संज्ञाने, खत सातत्वग्रमने, खुतिर खासेचने, खितर चर्गो, मत्र्य विलोडने ।

Last Colophon:—

इति खार्थे जान्तासुरादयः समाप्ताः। श्रीहरि सारणं ॥ स्वाद्यदादि दिवादिस्व, etc.

4551.

1680. धातुमञ्जरी। Dhātu-mañjarī.

By $K\bar{a}\bar{s}\bar{\imath}$ - $n\bar{a}tha$.

Substance, country-made paper. 11½×4½ inches. Folia, 35. Lines, 11 on a page. Extent in slokas, 1,100. Character, Nāgara. Date, Saṃvat 1713. Complete.

Colophon: -

श्रीकाश्रीनाथक्तो धातुमञ्जर्था चुरादिगगः समाप्तेयं धातुः मञ्जरी।

Post Colophon :-

श्रीः श्रथ सम्वत्सरे श्रीमन्ग्राविक्रमादित्यराज्ये संवत् १७१३ वर्षे मार्गसीर मासे क्रियापच्चे स्वमावास्यां तिथौ ब्रधवासरे लघीतं। कल्यायमस्त यादृश्चं पुस्तिकं इत्यादि।

The work begins:—

स रामं राममारामं गुणानां धातुमञ्जरी। ज्ञानदा ज्ञानदा[ं] ज्ञाला काणीनाधेन कथाते॥ भू सत्त्वायां। सतो भाव सत्त्वा विद्यमानता। भवति रामः कर्त्तरि भावेन रामेण रामाभ्यां रामैभूयते।

This work belongs to the Pāṇinī School. It gives illustrations to explain the meanings of roots.

4551A.

^{3512.} कार्कचन्द्रिका। Kāraka-candrikā.

By Rāma-candra.

Substance, country-made paper. $19 \times 3\frac{1}{2}$ inches. Folia, 24. Lines, 6 on a page. Extent in slokas, 700. Character, Bengali. Date, Saka, 1631. Appearance, discoloured. Complete.

It begins thus :--

पद्माकान्तपदाम्बुजं परिचरत् संसारदुःखापहं
नता कारकचन्द्रिकां प्रकुरते श्रीरामचन्द्रो दिजः।
माद्यन्मन्द्धियाममन्दमतये सुग्धप्रमाणामलां
सूद्यत्संग्रहृगुम्फिताग्रगुणितः प्रोदामसम्पीतिदाम्॥

The object of the work:—

षट्कारकाणि सम्बन्ध उत्तानुत्ततया दिधा। विभक्तिस्वेति विज्ञेयमवध्यं योगमिच्क्ता॥

इचायं कत्तां वालयुत्पत्तये संच्छेपतः सम्बन्धमभि[द]धान ईश्वरं प्रणमाह षट्कारकाणीत्यादि। अस्यार्थः, etc., etc.

This is a clear exposition of the syntax of Sanskrit, based on ancient Kārikās on the subject.

Then we get the date of the composition of the work:—

ऋतिन्द्रङ्गसिते (?) भाके ग्रस्थोऽयं सुविनिर्मामे । धराम्यतान्य सा (?) रामचन्द्रेण भ्रिशुबुद्धये ॥

I put a query on the chronogram because the work cannot be so early as it quotes Supadma Vyākaraņa in page 9B and the Smārtta Bhaṭṭācarya in 20A.

Colophon:

इति श्रीरामचन्द्रविद्याभूषणसंग्रहीता कारकचन्द्रिका समाप्तेति।

The scribe's note:-

श्रीरमावल्लभो भूमिदेवः कारकचन्त्रिकामिलखत् श्रीरामनाथ-विप्रस्य सोमवासरे। प्रकाब्दाः १६३१।

4551B.

3394. वार्त्तिकमाला। Vārttika-mālā.

By Rāma-candra Vidyālaṃkāra, disciple of Jagan-nātha Tarka-pañcānana.

Substance, country-made paper. 16×4 inches. Folia, 24. Lines, 5 on a page. Extent in slokas, 480. Character, Bengali in a modern hand.

A collection of the supplementary sūttras from Durgā-dāsa's commentary on Mugdha-bodha by a student of Jagan-nātha Tarka-pañcānana.

Jagan-nātha Tarka-pañcānana was a very learned Paṇḍita of Triveni in the Hooghly District who used to get a pension from the E.I. Company and who wrote a Code of Hindu Law for the use in the Courts in British India. The author was a pupil of the Paṇḍita.

It begins:—

श्रीदुर्गादासमाहातमं ज्ञातुः कः न्त्रमते यतः।
मूलस्ट्रसाध्यं यत् पदं तत् साध्यते परैः॥
तट्टीकासागरपाप्तलच्यलच्यमीक्तिकैः।
रम्या वार्त्तिकमालेयं क्रमसूत्रेण तन्यते॥

It ends:—

विद्यावित्तवयःकुलादिविभवैः खातोऽदितौयः खयम् भ्रश्वद्गेयगुणो गुणाकरच्णामासीत्विवेणीपुरे। श्रेयःश्रेणिविधानसाधनजगन्नाधेन नाम्नापि च श्रीपञ्चाननसोदरो दिजवरो यक्तर्कपञ्चाननः॥ तच्छात्र श्रीरामचन्त्रस्यृतवार्त्तिकमालया। सभ्यया श्रोमनीया स्यात् कराठे परिष्ठतमगहली॥

Colophon: -

इति श्रीरामचन्द्रविद्यालङ्कार्-सालङ्कारीक्वत-वार्त्तिकमाला समाप्ता

4551C.

7072.

Substance, country-made paper. $10\frac{1}{2} \times 5$ inches. Folium, 1. Lines, Character, modern Nāgara. Appearance, fresh.

This leaf contains some examples of Sandhi, with rules.

SUPADMA.

4552.

4758. सुपद्मव्याकर्गास्। Supadma-Vyākaraņam.

By Padma-nābha.

Substance, country-made paper. $15\frac{1}{2} \times 3\frac{1}{2}$ inches. Folia, 170 by counting. Lines, 5, 6 on a page. Character, Bengali. Appearance, new.

From the beginning to the end of Samāsa. Of Taddhita the MS. has five leaves only.

See I.O. Catal. 883, 884.

The author lived in the middle of the fourteenth century in Mithilā at Bhora-grāma. See below.

4553.

4592. The Same.

T.

Substance, country-made paper. 19×3 inches. Folia, 186. Lines, 5, 6 on a page. Character, Bengali. Date, Saka 1730. The first leaf is missing. Incomplete in the beginning.

Published by the late Paṇḍita Hṛṣīkeṣa Śāstrī.

Last Colophon:—

इति श्रीपदानाभदत्तकतौ सुपद्मे व्याकरणे पद्मगोऽध्यायः। समाप्तचेदं व्याकरणमिति॥

Post Colophon:—

प्राकाब्दा १७३०।

Although the last leaf is marked 186, there are 11 leaves more, as Nos. 30 to 39 mark two sets of leaves and after the second 39th leaf there is one more leaf marked 39.

II.

Substance, country-made paper. $16 \times 3\frac{1}{2}$ inches. Folia, 21. Lines, 10 on a page. Character, Bengali of the early nineteenth century. Appearance, old. Complete.

This contains a portion of Dhātu-pāṭha of Supadmavyākaraṇa from Bhuvādi to Curādi.

4554.

3507. सुपद्ममकर्न्दः । Supadma-makarandah.

A commentary on Supadma by Viṣṇu Miṣra.

Substance, palm-leaf. $17 \times 1\frac{1}{2}$ inches. Folia, 135. Lines, 5 on a page. Character, Bengali. Written in a neat, small hand. Appearance, discoloured. Date, Saka 1635. To the end of the second chapter.

See I.O. Catal. No. 885 and H.P.R., Vol. I, 408, and Vol. III, 353.

Colophon:

इति सुपद्ममकरन्दे दितीयोऽध्यायः॥

The scribe's note: -

भाकि वाण विषड्भे भाकपरिमिते कार्त्तिके मासि भागो वारे मिश्रक्ततां लिलेख बज्जभो यत्नाच टीकां मृतम्। नौकां सीपद्मसिन्धोरिव मितमतां भाष्ट्रारो रामपूर्वी मूर्द्भी क्षणपदं प्रणम्य सततं वेदच्चनस्रो मुदा॥

इति श्रीमत् पद्मनाभदत्तविर्चित-सुपद्मयाकरणस्य दितीयाध्याय विवर्णं। श्रुषीणामपि ये दोषा भवन्ति सततं स्नमात्। तानर्चन्ति बुधा स्त्रच तेजितुं मम प्रस्तके॥ इति श्रीरामग्रद्धरदेवग्राम्मणः साच्चरमिदं प्रस्तकञ्च।

4555.

7985. The Same.

Substance, country-made paper. $14\frac{1}{4} \times 4$ inches. From Pada Kadamba to Aluk; each chapter separately paged—4+15+17+16 (of which the eighth is missing) +37+9. Character, Bengali of the early nineteenth century. Appearance, old and discoloured.

A fragment of Supadma-makranda by Viṣṇu Miṣra.

⁷⁹⁹³ सुपद्मटीका। Supadma-țikā.

A commentary on the Supadma-Vyākaraņa.

By Rāma-sankara Tarka-pañcānana.

Substance, country-made paper. 15½×3¼ inches. Folia, 10. Lines, 9 on a page. Character, modern Bengali. Appearance, fresh. A mere fragment.

Beginning:—

नता दुर्गापददन्दं ज्ञानमोत्तप्रदायकं।

मिश्रादिमतमालोक्य च्येष्ठभाटमतं तथा ॥

तर्कपञ्चाननोपाधिर्दिजः श्रीरामग्रङ्गरः।

सुपद्मस्य तनुं टीकां कुरुते नाम ग्रङ्गरीं॥

For this short commentary see I.O. Catal. 852.

4557.

3511. परिभाषा । Paribhāṣā.

By Padmanābha.

Substance, country-made paper. $17 \times 3\frac{1}{2}$ inches. Folia, 20. Lines, 8 on a page. Extent in slokas, 750. Character, Bengali. Date, Saka 1714. Appearance, discoloured. Complete.

Colophon:-

इति श्रीपद्मनाभदंत्तिवर्ज्ञिता परिभाषावृत्तिः समाप्ता।

Post Colophon:—

वेदानन्तसमुद्रचन्द्रगणिते [1714] भाके सिते दादभे कन्याराभिगते रवी क्षतिथी पाठाय वै यत्नतः। वारे सोमसुते ऽलिखत् परियुतां भाषाञ्च रामो सुदा यस्मात् पूर्वगतः भिवः परगतः भ्रामां च स श्रीयुतः॥

' ॐ नमो ब्रह्मणे ॐ नमो विष्णवे, etc., etc.

For the beginning of the work see I.O. Catal. No. 890.

The work concludes with the following slokas, giving an account of the author's literary activity and his genealogy:—

<mark>नता श्रीश्रीनिवासं प्रणतजनमनः प्रद्वसं हारकालं।</mark> सन्यासात्रमवन्तमन्तदमनं श्रीगोपवेश् विभुम्। पाणिन्या(?)सर्भाष्यभाष्यविततस्र सार्थमालोकनात्। वक्तं युक्तमिदं मितं सदर्थरि चिरं सम्पर्णमाविष्कातम्॥ दिङ्माचं दर्भितं किन्तु सकलार्थविकाभ्रानम्। धैर्ध्यावधेयं घीराः श्रीपद्मनाभनिवेदितम् ॥ उत्ती वाकरणादर्भः सुपद्मलस्य टिप्पनी । ततो वालक बोधाय प्रयोगागाञ्च दीपिका ॥ उगादिस्ती रचिता तथाच धात्कीम्दी ! तथैव यङ्जुको दक्तिः परिभाषा ततः पर्म्॥ गोपालर्चितं (?) नाम साहित्ये ग्रन्थरत्नम्। यानन्दलहरीटीका स्प्रतावाचारचन्द्रिका॥ कोषे भूरिप्रयोगाख्यो रचितस्तातयत्रतः। थीराः श्रीपद्मनाभेन ग्रह्यते ह्ययमञ्जलः ॥ संस्कार्या प्रतिपाल्या वः पुचवत् सम पुस्तकाः। चञ्चलाऽप्यचला लच्मीर्वाणी यत्र ग्रहे । तं विदृद्धं (?) सदा वन्दे विक्रमो यच भूपतिः॥ कालिदासादयस्तच संख्यावन्तः सहस्रग्रः। तेषामेको वररुचिः सर्वभास्त्रविभारदः॥ तस्तो न्यासदत्तस फागिभाष्यार्थतत्त्ववित्। तस्तो दुर्घटो चेयः पाणिनीयार्घतत्वित्॥ जयादित्यस्तस्तस्य मीमांसाग्रास्त्रपारगः। श्रीपतिस्तत्सुतस्त्रेव सांख्यप्रास्त्रविप्रारदः॥ गग्रेश्वरस्तत्म्व कात्र्यशास्त्रविशारदः। भानुभट्टस्तत्युतः यसमञ्जरीकारकः॥ इलायुधस्तत्स्तस मीमांसाप्रास्त्रपारगः or (वेदमन्तार्थतत्त्ववित्)॥

श्रीदत्तस्तत्मुतस्वेव स्मृतिशास्त्रार्थतत्त्ववित्। तत्मुतो भवदत्तस्व वेदान्ती कविसत्तमः॥ दामोदरस्तत्मुतस्व काव्यालङ्कारकारकः। तत्मुतः पद्मनाभोष्टं मयैवैतन्निगद्यते॥

Then the scribe's note :-

नन्वे(न्ये)वं सित श्रीदत्तप्रपोत्तः पद्मनाभ इत्यवधार्थते। तर्ष्ट् कथं पूर्वोक्त श्रीदत्तात्मनसूनुना इत्यनेन खिवरोधः तेन हि श्रीदत्तपोत्तो ऽवधार्थ्यते। सत्यं सूनुभ्रब्दोऽत्र पौत्रपर्थायः तस्मात् श्रीदत्तात्मनपोत्रतेन श्रीदत्तप्रपोत्र इत्यविरोधः। तथाच हिंदुचन्द्रः।

सूनुः सूर्यो पुत्रपौत्रे कनौयसि च दृश्यते।

4558.

The same here called.

404. परिभाषाद्यत्तिः । Paribhāṣā-vṛttiḥ.

By Padmanābha Datta.

Substance, country-made paper. $13\frac{3}{4} \times 2\frac{3}{4}$ inches. Folia, 33, first leaf missing. Lines, 6 on a page. Extent in slokas, 858. Character, Bengali. Date, Saka 1641. Appearance, tolerable.

It ends thus:—

पाणिण्याद्यवभाष्यभाष्यविततग्रश्चार्थमालोकनात् । वक्तुं युक्तमिदं सदर्थरुचिरं सम्पूर्णमाविष्कृतम् ॥ दिङ्माचं दर्भितं किन्तु सकलार्थविकाभनम् । धैर्य्यावधेयं धौराः श्रीपद्मनाभनिवेदितम् ॥ उक्तो व्याकरणादर्भः सपद्मक्तस्य पञ्जिका । ततो हि वालबोधाय प्रयोगानां च दौपिका ॥ उग्रादिस्तौर्चिता तथाच धातुचन्द्रिका । तथैव यङ्जुको स्तिः परिभाषा ततः परम् ॥ गोपालचिति नाम साहित्ये ग्रन्थरत्नकं व्यानन्दलहरीटीका टीका माचे विनिक्तिता। कन्दोरतं कन्दिस च स्मृतावाचारचित्रका कोषे भूरिप्रयोगाख्यो रचितस्तातयत्नतः॥ घौराः श्रीपद्मनाभेन ग्रह्मते ह्मयसञ्जलिः संस्तार्थ्या प्रतिपाल्या वः पुत्रवन्मम पुक्तकाः॥

Colophon:-

इति श्रीपद्मनाभदत्तविरिचिता परिभाषाद्यत्तिः समाप्ता।
श्रममत्तु॥ प्रकाव्दाः॥ १६४१
श्रीगङ्गाधरप्रकृषः खाच्चरिमदं प्रक्तकञ्च। श्रीरस्तु लेखके
मिर्य।

4559.

3785. The Same.

Substance, country-made paper. $15 \times 2\frac{1}{2}$ inches. Folia, 41. Lines, 5, 6 on a page. Extent in slokas, 600. Character, Bengali. Date, Saka 1722. Appearance, fresh. Complete.

Colophon:—

इति श्रीपद्मनाभदत्तविरचिता परिभाषावृत्तिः समाप्ता

Post Colophon:—

समाप्तचायं ग्रायः युभमस्तु।
पद्माच्यर्णवसिन्धुने परिमिते प्राक्ते तियौ युक्तके
पच्चम्यां कविवासरे निनगुरोः पादारिवन्दं मुदा।
निला श्रीदिनरामभद्रलिखिता पर्यादिभाषा युभा
वैद्याखस्य चतुर्द्शे पठनतः खीयोत्गुरोराच्या॥

अहिरिः प्रग्म।

This MS. does not contain the genealogy of Padmanābha, for which see our Catal. number 4557 and H.P.R., 1. 223.

4560.

4614. The Same.

Substance, country-made paper. 15½×3½ inches. Folia, 27. Lines, 6 on a page. Character, Bengali. Date, Saka 1698. Appearance, fresh. Complete.

Colophon : -

इति श्रीपद्मनाभदत्तिविर्णिता परिभाषावृक्तिः समाप्ता।
उत्तो व्याकरणादर्भः सुपद्मक्तस्य टिप्पनी।
ततो चि बालनोधाय प्रयोगाणाच दौषिका॥
उणादिवृत्तीरणिता तथाच धातुकौसुदी।
तथैव यष्ट्लुको वृत्तिः परिभाषा ततः परम्॥
गोपालचिरतं नाम साच्चियस्थरतकम्।
ज्यानन्दलच्चरौटीका स्मृतावाचारचन्द्रिका॥
कोषे भूरिप्रयोगाख्यो रिचतक्तातयत्ततः।

ॐ तेखन्ये नमः॥ श्रुभमस्तु भ्राकाब्दाः १६६८ श्रीउदयचन्द्रदेवभ्रमीयाः साच्चरमेतत् प्रस्तकञ्च।

4561.

3365. प्रयोगदौपिका। Prayoga-dīpikā.

By Padma-nābha Datta.

Substance, country-made paper. $14 \times 2\frac{1}{4}$ inches. Folia, 68. Lines, 6 on a page. Extent in slokas, 1,400. Character, Bengali. Date, Saka 1650. Appearance, discoloured. Complete. Written in two different hands.

This work is mentioned as one of Padma-nabha's works in the previous number.

Colophon:

इति श्रीपद्मगाभदत्तविर्चितायां प्रयोगदीपिकायां तद्धित-समुचयस्य विवर्णं समाप्तम्। Post Colophon :-

श्रुभमस्त । भाकेऽस्मिन् १६५०। २। ८ A unique work.

It begins:—

वरदं माधवं नत्वा बालवोधाय दौपिका।

एषा सुपद्मकारेण प्रयोगानां विनिक्सिता॥

कारकाणां च सन्धीनां समासानां समुचयः।

छतां च तद्धितानां च समासेनाच कौर्त्तिः॥

समासेन संच्रेपेग्रेत्यर्थ। तत्र कारकसमुचयस्य विवर्णं यथा॥ कर्त्ता, कर्मन, कर्गं सम्प्रदानमपादानमधिकर्णं चेति षट्कारकाणि भवन्ति।

4562.

3784. यङ्खुगादिष्टित्तः। Yan-lugādi-vṛttiḥ.

By Padma-nābha Datta.

Substance, country-made paper. $15 \times 2\frac{1}{2}$ inches. Folia, 10. Lines, 6 on a page. Extent in \overline{s} lokas, 240. Character, Bengali of the nineteenth century. Appearance, old. The ink has sunk. Complete.

Colophon :--

र्रति श्रीपद्मनाभदत्तक्वती उत्तरस्रपद्मे व्याकरणे यङ्बुगाहि-वृत्तिः समाप्ता ॥

Beginning:—

प्रग्रम्य बालगोपालं पिवन्तं नवनीतकम् । दिजश्रीपद्मनाभेन यङ्लुको रुक्तिरुचते॥

युङ्लुगिखुपलच्ताम्। अन्येषामिष ग्रहणम्। ननु धातो-रेकाचो इत्यस्य यत् भ्रामाचिल्यमुक्तं तत्र भ्रापार्थेऽतिश्रयार्थः। तत्र किं कर्त्तरतिश्रये यङ् कम्मणो वा किं क्रियाया इति चैन यत्र एक्यक्तिः कर्त्ता तत्रातिश्रयविर्ष्टान्न यङ्यङ्लुक्। एवं यत्र अक्सीक्यातुन्तत्र यङ्लुग् न भवति। End:

तदेवं व्याख्यायते। दण्रागणपरिपठिताः प्रव्याचराणा भुवा-दयः च्यप्रव्याकरणा च्यदादयः एवं क्यादयः सनाद्यन्तास्वेति चकाराज्ञामधातोर्ग्रेइणम्। तेन प्रचकास्यतीत्यादि।

Mentioned as one of Padma-nabha's work. See Supra.

4563.

387. सुवन्तप्रक्रिया। Subanta-prakriyā.

By Padma-nābha.

Substance, country-made paper. 13×3 inches. Folia, 30. Lines, 5, 6 on a page. Extent in slokas, 500. Character, Bengali. Date, Saka 1673. Appearance, old.

This is a defective manuscript.

The first three leaves contain the conjugation of Dhātus. Then leaves in a different hand, consecutively marked from 11 to 36, contain the declensions of Sabdas, bearing, in the last leaf, the colophon:—

इति श्रीपद्मनाभदत्तकतायां सुवन्तप्रक्रियायां समाप्ताः।

Then again a leaf marked 36 containing a Kroda-pattra.

Beginning:—

ॐ नमः सरखत्ये।

ये धातवः सन्ति गणान्तरेषु वर्णार्थनिर्देशपरेरिभझाः। विभिन्नश्रब्दप्रतिपादनाधें रूपाणि तेषां समुदाहरिष्ये॥ भूवादिषूभयपदी बुध बोधनेऽस्ति। रूपदयं भवति बोधति बोध्यते च॥

End:

नपुंसके भवत् भवती भवन्ति हतीयायामध्येवं हतीयादी पुंसा तुन्छं।

Then follows the Kroda-pattra.

Post Colophon Statement :—

भ्राकाव्दाः १६७३ व्यनलर्घेऽर्ते[घ्यृतुं]भ्रुभाक्षे माने वारे कुनस्य च । विलिखितेयं श्रीकृषणचर्णेन दिजन्मना ॥

4564.

5284. **कल्पलति**का । Kalpa-latik<mark>ā.</mark> (सुपद्मथाकर्णगणटित्तः)

By Visnu.

Substance, foolscap paper. $13\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 19 to 28 and 58 to 123. Lines, 8 on a page. Character, Bengali of the nineteenth century. Appearance, fresh. Incomplete in the beginning and in the middle.

End:

सदा सुकेलिलिलिता दश्मस्तवको ज्वला।
कल्पान्तं कल्पलिका सुरभौन्धकतां दिशः॥ (?)
शाकि महेश्रच्यगतकभेदसुधामयूखेगियाता (1511) दिनेन।
श्रीविष्णुनेयं निरमायि यहात् सुपद्मकत्तृंगगधातुरुक्तिः॥
श्रिरस्यञ्जलिमारोप्य सतो युग्नान्हं वदे।
मास्र्थ्यं दूरसुचार्थ्य विचार्थ्यं मदचः सताम्॥

Colophon:—

इति गणदत्ती कल्पलतास्थायां खार्थाणजन्तचुरादिरुतिः समाप्ता।

4565.

4045B. An anonymous commentary on the Supadma.

Substance, country-made paper. 15×3 inches. Folia, 6. Lines, 6 on a page. Extent in Slokas, 120. Character, Bengali. Appearance, good. Date, Saka 1730.

Beginning:—

ॐ नमः परमदेवतायै।

ननु आदिश्तान्येन इत्यचादिग्रचणं कि सत्यं सर्वाध्यं एवचेदुचारणमणि यर्थम्। वयन्त्रादिग्रचणसुद्दत्तं तेन क्वचिदन्य- नकारस्थापि चादेर्नीन इत्यनेन नकारो भविष्यति॥ सनते प्रसंबच्चेष परिचंसः कथम्भवेत्॥

इति वासवदत्ताण्लेषात् नन्वितेति किं सत्यं कनइत्यत्र कु चु दु तु नोयहणार्थम्॥२॥ ननु चन्येन इति किं सत्यं चौट् इत्यत्र टा पर्थन्तस्यायहणार्थम्।

End:

च्यतस्रोत । ननु कथमेतेन चार्त्तभ्रव्देन सिद्धलात् नैवमार्त्तभ्रव्दस्य पीड़ाकाङ्कावाचको न एन च्यतसमानार्थकः। न च च्यते चानिष्टं च्यत्तीर्त्तभ्रव्द[ा]भ्यां सिद्धलात्तस्मात् सिद्धिनिषेधिनरासार्थं ये तु निषेधसिच्छिन्ति तन्मते पूर्वीक्तं। प्रादिति किमेषेषैण सत्यं लोप-निरासार्थम्।

Colophon:-

5A, इति सुपद्मे प्रथमो विन्दः। समाप्तसायं ग्रह्मः।

Post Colophon:—

श्रीरामभद्रश्रक्षणः खाच्चरम् पुक्तकमिति। श्रकाब्दाः १०३० ७ माघ।

It is called on the label संज्ञाविचारः सपद्मीयः, which "संज्ञा" is written in everyone of the leaves, on the left hand upper margin.

4566.

5577. वर्डमानसंग्रहः। Vardhamāna-saṃgrahaḥ.

By Krsna Mišra.

Substance, palm-leaf. $20 \times 1\frac{3}{4}$ inches. Folia, 2 to 114, of which the following leaves are missing: 21, 22, 23, 24, 25, 76, 77, 78, 79, 80 and 81 Lines, 5 on a page. Character, Udiya of the sixteenth century. Appearance, old. Incomplete at both ends.

This is an abstract of Vardhamāna's Grammar,

Colophons:-

2A, इति संज्ञाप्रकरणम्; 2B, इति स्वर्मिन्धः; 3A, इति प्रतीति-सिन्धः; 5B, इति स्रीवर्द्धमानसंग्रहे सन्धिपादः समाप्तः; 10A, इति स्वरान्ताः पुंलिङ्गण्रव्दाः; 11B, इति स्वरान्ताः स्वीलङ्गण्रव्दाः; 12B, इति स्वरान्ताः पुंलिङ्गण्रव्दाः; 20B, इति स्वरान्ताः पुंलिङ्गण्रव्दाः; 20B, इति स्वरान्ताः स्वीलङ्गण्रव्दाः; 34B, इति स्वाखाते स्वादी परस्मेपदपिक्रया; 36B, इत्याखाते स्वादी चात्मनेपदपिक्रया; 37A, इत्याखाते स्वादिपिक्रया; 42B, इति स्वाखाते स्वादिपिक्रया; 42B, इति स्वाखाते स्वादिपिक्रया; 45B, इत्याखाते ह्वादिपिक्रया; 44A, इत्याखाते स्वादिपिक्रया; 45B, इत्याखाते रुधादिपिक्रया; 46B, क्राादिपिक्रया; 49A, क्रान्त पिक्रया; 51A, क्रिक्रयाद्मिक्रया; 52A, क्रिक्रयाद्मिक्रया; 55B, इत्याखाते नाम-धातुपिक्रया; 59A, क्रार्थ्याद्मिक्रया; 63B, इति स्वीक्रयामिस्रविर्णिते वर्द्धमान-संग्रहे:स्राख्यातप्रिक्रया समाप्ता।

Post Colophon Statement :—

भगवदभिख्येन दिवेदिना विघेण लिखितमिदं पुस्तकम्।

66A, इति क्षत्प्रक्रिया; 82A, इति कारके सङ्गालितम्; 84A, इति कारके दितौया प्रकर्णम्; 86A, इति कारके चतुर्थी प्रकर्णम्; 87B, व्यञ्जमी प्रकर्णम्; 89A, व्यञ्जी प्रकर्णम्; 90A, व्यञ्जी प्रकर्णम्; 103A, इति समासप्रास्त्रे तत्प्रवप्रक्रिया; 107B, इति वज्जवी हिप्रक्रिया; 114A, इति स्रीक्ष्णिमस्रविर्चितायां वर्द्धमानप्रक्रियायां समासपादः समाप्तः।

Post Colophon:-

श्री इरिमित्तर्ममास्त । श्री हरिः पायादिमम्।

With this there is a copy Sruta-bodha of Kālidāsa, complete in two leaves.

4567.

388B. इरिनामामृतव्याकर्णम्।

Hari-nāmāmṛta Vyākaraṇaṃ.

 $By\ J\bar{\imath}va\ Gosv\bar{a}m\bar{\imath}.$

Substance, foolscap paper. 12½×4 inches. Folia, 19 (the first three leaves are extra). Lines, 7, 8 on a page. Extent in slokas, 456.9 Character, Bengali. Date, Saka 1744. Appearance, fresh. Complete.

For the work see L.G.R. No. 1136. But the MS. described there is defective, wanting in the first three opening verses and coming only up to the end of the Ākhyāta-pāda. Our MS. is complete.

This is the standard grammar of the Caitanya sect at Vṛndāvana written in the sixteenth century.

From a comparison with the next number, this will appear as a shorter version.

It begins thus:—

हाणामुपासितुमस्य स्वामि व नामाविलं तनवै (?)।
तिरतं वितरेदेषा (प्रा) तत्माहित्यात् सदामोदं ॥१॥
स्वाहतजल्पतजटि(टौ)लं दृष्ट्वा प्रव्दानुप्रासनकोमं।
हिरनामाविलविलतं व्याकरणं वैष्णवार्थमाचिन्मः॥२॥
व्याकरणे मक्षण वितजीवनलुद्धाः सदाप्रसंविमाः।
हिरनामास्तमेतत् पिवन्तु प्रतधावगाह्यताम्॥३॥
श्रीहिरं मधुरं नत्ना हिरनामास्तं रसं।
व्याकरणं च तद्भक्ताः पिवन्तु ज्ञजवासिनः॥
साङ्गेत्यं पारिहास्यं वा क्तोभं हेलनमेव वा।
वैकुग्रहनाम ग्रहणमणेषाघहरं विदुः॥

नारायणादुङ्क्तोऽयं वर्णक्रमः। पञ्चाभ्रद् रामादयः। एषामुङ्कवस्थानानि। य आ क्रावर्ग हकारिवसर्गाणां कराउः। इ ई चवर्ग यश्रानां तालु। उ ज पवर्गाणामोसः। इत्यादि।

4A, इति श्रीचरिनासाम्यत-संचित्तवैषावयाकर्णे प्रथमः सन्धिपाद समाप्तः।

8A, इति श्रीहरिनामास्ते वैद्यावयाक्तरणे सुवन्तपादः समाप्तः।
11A, इति श्रीवैद्यावयाकरणे हरिनामास्ते तिङन्तः पादः समाप्तः।
12A, इति श्रीहरिनामास्ते वैद्यावयाकरणे कदन्तपादः समाप्तः॥
13B, • कारकपादः समाप्तः।
15A, • समासपादः समाप्तः।

15B, • तद्धितपादः समाप्तः।
16A (the last colophon), • इन्दिनिरूपणं समाप्तम्।

It ends thus:-

वर्णसंयोगपूर्व्यस्व तथा पादान्तगोऽपि वा।
यतिर्जिद्धाषु(ज्ञो) वित्रामस्यानं कविभिष्ठस्यते ॥ ६॥
पञ्चमं लघु सर्व्यत्र सप्तमं दिचतुर्थयोः।
गुष्ठ षष्ठं च पादानां भोषेव्यनियमो गतः॥

The Post Colophon Statement:—
यत्नेन लिखितो ग्रस्थो येन चौर्योग नीयते, etc.
भकाव्दा १७४४।

4568.

8142. The Same.

Substance, country-made paper. $17 \times 3\frac{1}{2}$ inches. Folia, 2 to 57, of which foll. 28 to 54 are missing. Lines, 5 on a page. Character, Bengali of the nineteenth century. Appearance, fresh.

The chapter on Akhyāta only.

4569.

165. The Same.

The MS. has been noticed by Dr. Rājendralāla Mittra under No. 423. The MS. is complete in 37 leaves and extends over 600 šlokas.

This also is the shorter version.

The Post Colophon Statement:—

य इत्यं महाण्ड्यपद्मोनिधीनां
स्फ्रद्रपकालोक[क]ह्मोलवर्गे।
सदानन्दमान्दोललीलां विधत्ते
नमो जीवगोस्नामने नित्यमस्त ॥

हरेलींलया भी जितान्तः क्षतिर्यः सदाराधया(म) राधय (?) गोपमीम्। तयोर्गा(मा) ममालाभिरेतद् व्यधत्त नमो जीवगोस्तामिने नित्यमस्तु॥

श्रीकृषाचैतन्यचन्द्राय नमः।

4570.

8191. प्रबोधचन्द्रिका। Prabodha-candrikā.

By Vaijala-deva.

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 25. Lines, 9 on a page. Extent in slokas, 500. Character, Nagara of the nineteenth century. Appearance, fresh. Complete.

Vaijala-deva is well-known, under whose distinguished patronage Desāvali-vivṛti, a Sanskrit gazetteer, was compiled.

He was a jagirdar at Patna in the first half of the seventeenth century.

Prabodha-candrikā is a good, elementary grammar, intended for the author's son Hīrā-dhara.

See Oxf. No. 370; L. 2558; W. No. 1635 and I.O. Catal. No. 898.

According to the colophon of W. 1635, it is composed by Višva-šarman.

4571.

9865. The Same.

Substance, country-made paper. $9\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 14 (12 to 25). Lines, 9 on a page. Extent in \overline{s} lokas, 266. Character, N \overline{a} gara. Appearance, fresh. Incomplete at the beginning.

Colophon:

इति श्रीमद् वैजलभूपालस्रता प्रबोधचिन्त्रका समाप्ता।

4572.

6707. The Same.

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 17. Lines, 12 on a page. Extent in slokas, 460. Character, modern Jaina Nāgara. Appearance, fresh. Complete.

An elementary grammar, in anustup slokas, for the benefit of his son Hīrā-dhara, by Vijjala Bhūpati, the author, who is here called Paṭanādhinātha He seems to have been a Zaigardar of the Mogul emperors. It was under his patronage that Desāvali-vivṛti, a work of the nature of the "Imperial Gazetteer" was undertaken by Jagamohana.

See Oxf. No. 370; L. 2558 and W. No. 1635.

4572A.

1664. The Same.

By Vaijala-bhupati.

Substance, country-made paper. 10 × 4 inches. Folia, 21. Lines, 9 on a page. Extent in šlokas, 450. Character, Nāgara. Date, Saṃvat 1890. Appearance, fresh. Complete.

Last Colophon: -

इति प्रबोधचिन्त्रका समाप्ता।

Post Colophon :-

इदं पुक्तकं रामग्ररणकाइरी साकीन वनारस महते वहीं देवपर। संवत् १८० साल मिति भादी दुतिया सुदी पश्चिमां बुधवासरे। श्रीरामः।

For description see L. No. 2558.

About the end of the sixteenth century Vaijala belonging to Cauhāna family of Rajputs held four 'Pargannas' in and about Patna with Patna for his principal residence. He was a man of some culture. He employed

Paṇḍita Jagamohana to prepare a topography of 18 different countries in Eastern India and Indo-Chinese Peninsula, and Jagamohana wrote 'Deṣavali-vivṛti' now deposited in Sanskrit College Library (Calcutta). Fragments of this big book have also been collected for the Government collection in the Asiatic Society of Bengal.

Vaijala's death and cremations are described in the Desavali.

The present grammar in verse was composed under his orders by Viśvaśarman (see Colophon W. 1635) for the benefit of his son Hīrādhara; and as Vaijala was a fervent worshiper of Rāma the examples are taken from the Rāmāyaṇa alone.

4573.

8186. रघुनाथसोपानम्। Raghu-nātha-sopānam.

By Raghu-nātha Kavi-kaṇṭhi-rava.

Substance, country-made paper. $8\frac{3}{4} \times 3\frac{1}{2}$ inches. Folia, 189 of which the first 1-10 leaves and those marked 20, 49 to 51 missing. Lines, 8 on a page. Extent in šlokas, 2,600. Character, Nāgara of the eighteenth century. Appearance, old and discoloured.

A grammar following the lead of Bhaṭṭojī Dīkṣita, Rāmāṣrama and Varada-rāja, compiled during the reign of Aurangzeb.

The author was a Cit-pavana brahmin. His father was Sarasa and his grand-father Kesava. He wrote five works, namely,

- (1) Muhūrtta-Mala.
- (2) Raghu-nātha-Campū.
- (3) Gangā-stutih.
- (4) Commentary on Madhyama-vartti.
- (5) This work.

The works were written at Benares.

End:

पालसेतप्रि चित्तपावनात् केपावात् सरस इत्यमूत् स्तः।
तत् सतस्य रघुनाषण्मीणो निम्मितिर्भवित क्रियातुरुषे ॥
सवोधार्थं प्रमादाद्वा यदसाधुर्भवेदिच्छ ।
परिम्टच्यानुग्रुद्धन्तु जले ग्रीवलवहुधाः ॥
एकतः कितिचिद्र्यचीनता ग्रुप्यगोरवभयं ततोऽन्यतः ।
सङ्क्षःटिहतयमध्यवर्त्तिनः च्रम्यतां मम क्रित्मनीिषणः ॥
सङ्कर्तमाला[रघ]नाथचम्पूर्णगास्तुतिर्मध्यमवर्त्तिटीका ।
सोपानमेत्रैर्यथनेर्मदीयैः पञ्चोपचारा च्रिमित्तरस्तु ॥
भट्टोजीभट्टदीच्चितरामाश्रमवरदराजगुरुचरणाः ।
जयित जयन्ति चिसुनिर्याकरणस्य प्रवर्त्तकाचार्याः ॥
व्यवराङ्गेऽवित एथिवीं घनघनतुल्ये च विक्रमार्कप्रके ।
+ + नेतं चितं शिश्युनां काष्ट्यां रघनाथसोपानं ॥

Colophon :-

इति श्रीमहामहोपाध्याय सरस + वेदात्म श्रम् विवास श्रम् विवास श्रम् विवास श्रम् विवास श्रम् विवास विवास

In a later hand:—

पंचमं पुस्तकं ॥

4574.

4111. वैयाकर्णसिंडान्तचन्द्रोद्यः।

Vaiyākaraṇa-siddhānta-candrodayaḥ.

By Harihara Dāsa, a brāhmana.

Substance, palm-leaf. $15 \times 1\frac{1}{2}$ inches. Folia, 75. Lines, 3 on a page-Character, Udiya of the eighteenth century. Appearance, soiled. Incomplete at the end. Written with style.

Beginning:

श्रीगोपीनाधः प्ररणम्।

अविष्ममस्त ॥

दिरदाननमानम्य बालयुत्यत्तिसिद्धये। वैयाकरणसिद्धान्तचन्द्रोदयो विरच्छते॥

वयोरुद्धास्व ये मर्च्या विषयेस्व जितेन्द्रियाः। पठन्तु ते मे विच्तितं सरलं चतुरोचितम्॥

3A, इति संज्ञाप्रकरणम् ; 6B, इति खरमिः ; 8A, यञ्जनसिः ; 10B, इति विसर्गसिः ; 17B, इति खरान्ताः पुंलिङ्गा ; 20A, इति खरान्ताः खौलिङ्गाः ; 22A, खरान्ता नपुंसकलिङ्गाः ; 31A, हसन्ताः खौलिङ्गाः ; 33A, हसन्ताः नपुंसकलिङ्गाः ; 36A, इति श्रीहरिहरदासावनिस्रविर्चिते सिद्धान्त- चन्द्रोदये षष्ठः सुवन्तपादः समाप्तः ; 51A, इति प प्रक्रिया ; 70B, इति यात्प्रक्रिया ; 72B, इति खादिगणः समाप्तः ; 75A, इति रुधादिगणः समाप्तः ।

The MS. breaks off abruptly.

4575.

3514. शब्दर्ताकारः। Sabda-ratnākaraļ.

By Kāšīšvara.

Substance, country-made paper. $17 \times 3\frac{3}{4}$ inches. Folia, 164. Lines, 6 on a page. Extent in 5lokas, 3,000. Character, Bengali. Date, 5aka 1610. Appearance, soiled and worn off. Complete. Written in three different hands; leaves 1 to 5 by the first, 6 to 64 by the second, the rest by the third.

Colophon:

इति श्रीकाशीश्वरभट्टाचार्थकत-शब्दरत्नाकरं नाम व्याकरणं समाप्तम्।

Post Colophon:

रमाकान्तचक्रवत्ती + + + + + नत्ती ॥ प्रकाब्दाः १६१०।

It begins thus:—

प्रयास्य कामदं वेद-वेदां श्रीराममीश्वरम्।
प्रव्दरत्नाकरं चके श्रीमान् काग्नीश्वरः क्रती॥
सिद्धो वर्ण समाझायः। पूर्व्वाचार्यसिद्ध एव वर्णानां पाठक्रमो
वेदितव्यः। स्त्र स्वा इ ई इत्यादि।

18A, इति श्रीकाशीश्वरभट्टाचार्थकत-श्रव्यस्ताकरे सन्धिप्रकर्गं समाप्तम्; 20A, ० संचाप्रकर्गम् ; 24B, ० गालप्रकर्गं समाप्तम् ; 30A, ० धलप्रकरणं समाप्तम् ; 52B, ० श्रव्यप्रकर्गं समाप्तम् ; 60B, स्त्रीलङ्गप्रकर्गं समाप्तम् ; 74B, ० कारकप्रकर्गं समाप्तम् ; 93B, ० इति समासप्रकर्गं समाप्तम् ; 106A, इति श्रीकाशीश्वरभट्टाचार्थवरिक्तिश्वरस्ताकरे तिद्वतप्रकर्गं समाप्तम् ; 140A, इति भावकस्मकर्त्तारः समाप्ताः ; 140B, इति काशीश्वरभट्टाचार्थवर्क्ति श्वरस्ताकरे त्राव्यातप्रकर्गं समाप्तम् ; 164A, क्रदन्तप्रकर्गं।

This is a unique grammatical compilation. It follows Mugdha-bodha in the arrangement of its contents, but uses technical terms of Kātantra.

It ends:—

ब्याज्ञतः संझवं ब्रह्मभूतेव्यादि॥ धन्ते बज्जलग्रहणं मङ्गलार्थम्॥

The MS. also contains a fragment of a commentary most likely by Bharata-mallika, on Bhaṭṭi (I to 31) (although the first leaf is marked I, it is not the beginning of the commentary. It contains the commentary on the verse beginning with कार्गजपेराचितराज्यलोभा Canto III); twenty leaves 109 to 128 of Mugdha-bodha from the beginning of कि to the end; three leaves beginning with अप विभक्षणें निरूप्यते लिङ्गार्थे प्रथमा; four stray leaves; the first two leaves of the commentary of Amarakoṣa, called Amara-pañjikā.

4576.

3523. द्रुतबोधव्याकरणम्। Druta-bodha-vyākaraṇaṃ.

A grammar of the school of Mugdha-bodha.

By Bharata Sēna.

Substance, country-made paper. $15 \times 3\frac{1}{2}$ inches. Folia, 85 by counting. Lines, 5, 6 on a page. Character, Bengali of the eighteenth century. Appearance, discoloured. Incomplete at the end. The MS. comes to an end in the beginning of the Krt section.

See L.G.R. 20 and I.O. Catal. No. 907.

It is a rapid sketch of the Mugdha-bodha. The author lived at Jāmgǎ in the Hooghly District. I saw his great-great-grandson. The author was a Vaidya by caste and was a high Kulin in his caste. His age is about 1750 A.D.

4577.

2803. The Same.

Substance, country-made paper. $13 \times 3\frac{1}{2}$ inches. Folia, 5. Lines, 6 on a page. Character, Bengali of the nineteenth century. Appearance, discoloured. Fragment.

Beginning:—

प्रग्रम्य पार्व्वतीनायं सर्व्वसिद्धिप्रदायकम्। इतनोधव्याकरग्रं भरतेन विर्चते॥

4578.

3539. कारकोक्षासः। Kārakollāsaļ.

By Bharata Mallika.

Substance, country-made yellow paper. 18×3\(\frac{3}{4}\) inches. Folia, 4. Lines, 9 on a page. Extent in \(\bar{5}\)lokas, 130. Character, Bengali. Date, \(\bar{5}\)aka 1760. Appearance, fresh. Complete.

Colophon:—

इति श्रीवैद्यगौराङ्गमिल्लकात्मत्रश्रीभरतसेनक्वतः कारकोल्लासः समाप्तः।

Post Colophon:—

प्रभाकराभं श्रीरामं नता तदाञ्चनञ्च तम्। तिखितः कारकोिद्धासः श्रीदुर्गाचरगोन च॥ प्रकाब्दाः १७६०।

See L. 2412.

As for the date of the author there is the fact that his great-great-grandson was living till recently.

4579.

5138. The Same.

Substance, country-made paper. $15 \times 3\frac{1}{2}$ inches. Folia, 9 of which 2, 3 missing. Lines, 5 on a page. Character, Bengali. Date, Saka 1744. Appearance, discoloured and worn off.

Colophon : --

इति ० श्रीभरतसेनद्यतः कारकोल्लासः समाप्तः।

Post Colophon Statement :-

श्रीकालीसहाय, etc.

श्रीहलधरदेवप्रकार्याः खाद्यारमिदं पुक्तकञ्च । प्रकाब्दाः १०८८ तारिख १ वैप्राख ।

For the work see L. 2412.

4580.

930. प्रयोगर्तमाचा । Prayoga-ratna-mālā.

By Puruṣottama Bhaṭṭācārya.

For the manuscript see L. 1819, and for the work see I.O. Catal. No. 895, where it is stated to have been composed in A.D. 1772. Printed with commentaries at the Rāj Press, Cooch Behar.

In the third verse Rājendra-lāla reads श्रीनन्द्रेवस्य in the place of श्रीमह्नदेवस्य।

Post Colophon Statement:—

श्रीदुर्गाग्ररणं ॥ ॐ नमः ॥
भाने ग्लोसुनपर्व्वतावनिमिते 1721 न्यैष्ठादिमाःस इतं
गङ्गातीरसुखान्तसागरपदप्रख्यातदेवालये ।
भारदान्तुलप्रधानविबुधश्रीवौचिनाषदिनो
ग्रस्यं गृङ्पदार्थवारिनरविं ह्येनं लिखित्वापठत्॥

The Village Sukha-sāgara has now been washed away by the Hughly.

4581.

3974. वाक्यगोविन्दः। Vākya-Govindaļ.

By Rāmešvara Sena.

Substance, foolscap paper. $8\frac{1}{4} \times 4\frac{1}{2}$ inches. Folia, 43. Lines, 10 on a page. Extent in slokas, 1,000. Character, Bengali in a very modern hand. Appearance, fresh. Complete.

Colophon:—

इति श्रीरामेश्वरसेनक्षते वाक्यगोविन्द्याकरणे सिद्धान्तरूपा-खातनिरूपणं समाप्तम्।

Post Colophon :-

सन १२१० सन।

For a description of the work see H.P.R. Vol. II, 184. Where the author gives his genealogy and says he lived at Kābjāpāḍā. He was a Vaidya by caste.

4582.

7327 [. शिश्ववीध: | Sisu-bodhal.

By Kāšī-nātha.

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches. Folia, 4 of which 2 is missing. Lines, 15 on a page. Character, modern Jaina Nāgara. Appearance, fresh. Incomplete.

Beginning:

भूदेवदेवगोपालं नत्वा गोमालमी खरं। जियते काण्णीनाधेन प्रिशुवोघो विश्रेषतः॥

Colophon:

इति श्रीकाशीनायक्ती शिशुवोधः समाप्तः।

There is one extra leaf in which

the Colophon runs:—

इति श्री षट्कारकं कवि श्रीमदमरचन्त्रविर्चितं संपूर्णम्। 31

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4583.

3903. षट्कार्किटिप्पनी । Ṣaṭ-kāraka-tippaṇī.

By Manu-dāsa.

Substance, country-made paper. $12\frac{1}{2} \times 2\frac{1}{2}$ inches. Folia, 22. Lines, 4 on a page. Extent in 3 lokas, 260. Character, Bengali of the early nineteenth century. Appearance, discoloured. Complete.

Notes on the syntax.

It begins:—

ॐ नमो गर्णेप्राय।

हिमचन्दनकुन्देन्दुकुमुदाम्भोजसिव्वमां।
सरस्तीं नमस्कृत्य क्रियते बालबोधनी॥
मनुदासक्यतं ग्रन्थं यः पठेदिभियोगतः।
घण्मासाभ्यन्तरेणैव संस्कृतं प्रकरोति सः॥
क्रियाः कारकसम्बन्धं ये न जानन्ति मानवाः।
पश्चिमः सह ते तुल्याः (ख)च्चरण्डक्षविवर्ज्जिताः॥
घट्कारकाणि कष्यन्ते सम्बन्धरहितानि वै।
येषां विज्ञानमात्रेण प्रयोगो ज्ञायते ध्रुवम्॥
कानि पुनस्तानि घट्कारकानि कर्त्तृकम्भकरणसम्प्रदानापादानाःधिकरणानि, कष्यं सम्बन्धस्य कारकत्वद्वास्ति क्रियायोगाभावात्।
का क्रिया धातोर्थे क्रिया भवति पचिति, खादित इत्यादि।
देवदत्तस्य धनं तिस्रति एषा तत्र पञ्चविधः कत्ती कम्भ सा-

It ends:—
सर्वेच ग्राधारोऽधिकरणमित्यधिकरणसंज्ञा सप्तम्यधिकरणे
चेति सप्तमीविभक्तिभेवति॥

Colophon: -

इति मनुदासविरचित षट्कारकटिप्पनीयं सम्पूर्णा॥

4583A.

7168.

Substance, country-made paper. $9\frac{3}{4} \times 4\frac{1}{2}$ inches. Folia, 3. Lines, 18 on a page. Character, modern Nāgara. Appearance, discoloured.

Notes on the Sanskrit syntax (Kāraka).

4584.

4598.

Substance, country-made paper. 18×3 inches. Folia, 2. Lines, 8 on a page. Character, Bengali of the nineteenth century. Appearance, old and discoloured.

This contains Kārikās relating to Kṛt, Kāraka and Samāsa.

It begins thus:—

अय छत्कारिका।

घडलो पंसि विज्ञेयो जुड़न्तस्य नपंसकम्।
गत्यार्थेत्यादिसूत्रेण काः कर्त्तरि चेष्यते॥
गत्यादीनास्य धातूनां नित्यस्य भावकर्मगणोः।
प्रान्यड्कावन्तस्य कर्त्तर्योव विनिस्थिताः॥

1B, इति क्रत्कारिका समाप्ता ॥

अनुमन्त्रा निराकर्तुप्रेरणं त्यागकारणं।

व्याप्यनाप्तं ददातेस्त यत्तदानं प्रकीर्त्तितम् ॥

सम्प्रदानं तदैव स्थात् प्रजानुग्रह्यकान्यया।

दीयमानेन संयोगात् स्वामित्वं लमते यदि ॥

Then in 2A:—

कालस्य कालभेदानामध्यमानस्य चादिमैः। क्रियाणामन्यदेशानां कालादिलमिहेष्यते॥ स्रमड्त् प्रंपयो लच्मीर्नाकमेकलवाचिनाम्। नित्यं कः स्यादज्जनीष्ट्री वा स्यात् दिलवज्जलयोः॥ There is no colophon in 2B, including the end of the topics.

4585.

^{2398.} समासचक्रम् । Samāsa-cak<mark>raṃ.</mark>

Substance, country-made paper. $8 \times 5\frac{1}{4}$ inches. Folia, 7. Lines, 10 on a page. Extent in šlokas, 80. Character, Nāgara. Date, Saṃvat 1743. Appearance, discoloured. Complete.

Colophon :-

इति समासचक्रं समाप्तम्।

Post Colophon:

अभिर्वेदोमुनिः खंच नन्दनो नामवक्करे। कार्त्तिकस्य सिते पच्चे समाप्तमिद पुक्तकम्(ः)॥ ठकले इत्युपनामक अम्हतेन लिखितं साधें पराधेंच।

Beginning:---

षोड़ा समासाः संचीपात् अष्टविंग्रतिधा एनः। निव्यानिव्यत्वयोगेन लुगलुक्तेन च दिधा ॥ तत्राख्धा तत्एक्षः सप्तधा कम्मधारयः। सप्तधा च बज्जनी हि दिंग्रामाधितो दिधा ॥ दन्दस्तु(वि) विंधो चेयो ऽव्ययौभावो दिधा मतः। तेषां एनः समासानां प्राधान्यं स्याचतुर्विधम्॥

It was written in Bengal in the 16th century by Bhavānanda Siddhant-vagīša.

See I.O. Catal. 918. There is another work of the same name. See I.O. 919.

4586.

4748.

Substance, palm-leaf. $11 \times 1\frac{1}{2}$ inches. Folia, 2 to 152, of which the following leaves are missing: 5, 8, 15, 17, 19, 33, 41, 42, 46 to 48, 56, 57, 78, 86, 128, 134, 137, 142, 143 and 146. Lines, 5 on a page. Character,

Newari of the sixteenth century. The leaves are marked with letter numerals. Appearance old and discoloured.

It is a work of the same nature as Mādhava's Dhātuvṛtti.

It is an excellent treatise on the conjugation of verbs. It quotes, for illustration, from standard works as of Kālidāsa, Bhāravi and so on.

The 152nd leaf breaks off abruptly, when dealing with the Nāmdhātus.

There are six leaves put at beginning of the manuscript, which are without leaf marks, two of which belong to the Bhvādi class, and one to the Adādi class.

4587.

By Bhaṭṭa Malla.

Substance, country-made paper. $9\frac{1}{2} \times 4$ inches. Folia, 18. Lines, 10 on a page. Foll. 1 and 2A are written in Bengali of the seventeenth century; the rest in Nāgara of the same century. Lines, 10 on a page. Extent in slokas, 720. Date, Saka 1579. Appearance, discoloured. Complete.

Colophon:

इति श्रीभट्टमस्विवरचिताखातचन्त्रिका समाप्ता।

Post Colophon :-

भानेद्रमुनिवाणेन्द्रमिलिते गुरुवासरे। भानेद्रपूरि क्रमण्यां गोविन्देन प्रयत्नतः॥ स्रोक्तमा।

On the obverse of the first leaf there is a Bengali charm for exorcising.

A short treatise on Sanskrit roots in verse, often quoted and recast more than once.

See Seshagiri Sāstri's report for the year 1893-1894, pp. 20-23 and pp. 178-182 for extracts.

This work may be referred to the thirteenth century as it is quoted by Mallinātha.

See also the Descriptive Catalogue of the Sanskrit Manuscripts in the Government Oriental Sanskrit MSS. Library, Madras, Vol. III, pp. 1051 and 1052.

4588.

^{5583.} क्रियानिर्घण्टुः। Kriyā-nirghaṇṭuḥ.

The same as the above.

Substance, palm-leaf. $14 \times 1\frac{1}{2}$ inches. Folia, 61. Lines, 2 on a page. Extent in slokas, 700. Character, Udiya of the eighteenth century. Appearance, fresh. Complete.

It gives the Sanskrit roots of one and the same meaning.

Mangalacarana and the object of the work:

श्रीगगोप्राय नमः। स्विष्ममस्त् । भ्वार्थादिप्रकृतये प्रमान्यसम् तेये । सदाख्यातपदायास्मै परस्मायात्मने नमः॥ संस्मृत्य गुरुपादाक्वं भट्टमस्तेन रस्यते । युत्पित्सनां प्रभावार्थमेकार्थाख्यातपद्धतिः॥ सत्तायामस्ति भवति विद्यते चाथ जन्मनि । उत्पद्यते जायते च प्रोहृत्युद्भवत्यपि॥

End:

श्रीमतो भट्टमह्माखाद्मिः स्तैषा कलानिधेः। विदचकोरेराचम्या भवत्वाख्यातचन्द्रिका॥ त्रयीमूर्त्तभगवतः संप्रदत्य प्रसीदतः। त्रैलोक्यचद्यभूतस्य तस्य प्रौत्ये प्रकल्पताम्॥ यनुष्टुभां भट्टमह्मस्त्रक्षे सप्तप्रतानि च।

Colophon:-

इति श्रीभट्टमल्लविरचितः जियानिर्घणुः समाप्तः। स्वादो भावविकाराणां धियामिच्छादिकमीणाम्। वाचां तत्सङ्गतानाञ्च पर्य्यायात्तदनन्तरम्॥ न्टविप्रचाचियविष्णां चेष्टा श्रूदस्य चाप्यथ। प्रकीर्णकसनाद्यन्त नानार्थादात्मनेपदे॥ इति क्रमेण ते वर्गाः संग्रहीता इहाधुना।

Seṣagiri says (see the previous number) that this is an abridged recast of that number by Rāma-candra son of Visva-natha.

4589.

10543. प्रयुक्ताखातमञ्जरी। Prayuktākhyāta-mañjarī.

Substance, country-made paper. 10 × 5 inches. Folia, 30. Lines, 9 on a page. Extent in slokas, 480. Character, Nagara. Date, Samvat 1827. Appearance, discoloured. Complete.

On the obverse of the first leaf:

प्रयुक्ताख्यातमञ्जरीयं जीता काग्र्यां युक्तमथ् + + सं १८५१

A practical guide to the conjugation of the Sanskrit roots, based on Bhaṭṭa Malla's Ākhyāta-candrikā.

Seṣa-giri says, see above, that the author's name is Kavī-sāraṅga and that this work also is a recast.

Beginning:—

भट्टमह्नैरिंग्वता प्रयुक्ताखातचित्रका। ततः संग्रह्मते प्रायः प्रयुक्तो धातुसद्ययः ॥ सत्तायामित्त भवति विद्यते वाष जन्मिति। उत्पद्यते जायते च संभवत्यद्भवत्यपि॥

9B, इति प्रयुक्ताख्यातमञ्जय्यां प्रथमः कार्ग्डः ; 24A, ॰ द्वितीयः कार्ग्डः ; (last colophon) ॰ टकीयः कार्ग्डः ॥

Post Colophon :-

संवत् १८२० वर्षे माघमासे शुक्तपच्चे चयोदश्यां लिखितिमिरं श्रीवाराणस्यां विश्वेश्वरसिद्धौ गङ्गाजी श्रीक्रपारामेण सार्थे वा परोपकारार्थे इदं कृतं॥

मंगलं लेखकानाञ्च पाठकानाञ्च मङ्गलं, etc.

There are four lines more in a small hand, containing stray verses.

4590.

10805. The Same.

Substance, country-made paper. $14 \times 3\frac{1}{4}$ inches. Folia, 22. Lines, 6 on a page. Extent in slokas, 242. Character, Bengali of the eighteenth century. Appearance, old and discoloured. Complete.

Last Colophon :-

इति प्रयुक्ताखातमञ्जरी समाप्ता ॥

4591.

9659. धातुपाउः । Dhātu-pāṭhaḥ.

By Rādhā-kṛṣṇa.

Substance, country-made paper. 14×6½ inches. Folia, 13. Lines, 18 on a page. Extent in slokas, 936. Character, Nāgara. Appearance, tolerable.

The first leaf is missing.

Colophon:

इति श्रीलाहोरवासिसार्खतपाछित-राधासमादितो धातुः

पाठः समाप्तः।

श्रुभं भूयात्।

4592.

9164.

Substance, country-made paper. 12×6 inches. Folia, 16. Lines, 9 on a page. Extent in slokas, 300. Character, Nāgara. Appearance tolerable. Complete.

This codex contains the grammatical roots and their meanings. No name is given, neither that of the author nor that of the work itself.

4593.

8003. क्रियाकलापः। Kriyā-kalāpaķ.

By Jina-deva of Bhāvaḍāra-gaccha.

Substance, country-made paper. $10 \times 3\frac{1}{2}$ inches. Folia, 73. Lines, 14 on a page. Extent in 5lokas, 5,400. Character, Jaina-Nāgara. Date, Samvat 1494 = 1438 A.D. Appearance, old and discoloured. Complete.

It relates to the conjugation of Sanskrit verbs.

Beginning:—

नत्वा श्रीभारतीं देवीं दिश्वाभरणभूषितां। किषांचिदपि हृद्यानां धातूनासुपयोगिनां॥ विनेयविनयाधानसनः प्रसद्मेदुराः। क्रियाक्तलापं कुर्ळान्त श्रीजिनदेवसूरयः॥ युग्मं॥ तज्ञादी स्वादयो धातवः।

41A, श्रीभावडारगच्छीय श्रीजिनदेवसूरिभः प्रोत्ते त्रियानलापेऽत्र धातवो स्वादयोऽभवन् ॥

55A, • धातवोऽदादयोऽभवन्।

60B, • दिवाद्या धातवोऽभवन् and so on.

(Last colophon) चुराद्या धातवोऽभवन्॥

After the last colophon, there are six faded lines, containing, however, not much information.

Post Colophon Statement:—

संवत् १८६८ वर्षे पौषमासे क्षणपच्चे चतुर्थ्यां तिथो सोमवासरे अधेच श्रीभेटपाटदेशे (Mewar) श्रीचित्रकूटमहादुर्गे (Chitor) रागा श्रीकुंभकर्गिवित्रवराज्ये श्रीघंडेरगच्चे + + + भनस्र रिस्ताने श्रीसमितस्रीणां पट्टालंकरणानां श्रीश्रीणांतिस्रीणां पिट्टालंकरणानां श्रीश्रीणांतिस्रीणां पिट्टालंकरणानां श्रीश्रीणांतिस्रीणां पिट्टालंकरणानां श्रीश्रीणांतिस्रीणां पिट्टाणे सुर्वेण सुर्वेण

Copied at Chitor in Mewar in the reign of Rāṇā Kumbhā.

4594.

7728. धातुरूपावली। Dhātu-rūpāvalī.

Substance, country-made paper. 11×51 inches. Folia, 81. Lines, 10 on a page. Character, modern Nāgara. Appearance, fresh. Incomplete at the end.

A book of conjugation of the Sanskrit roots up to Dhū of the Svādi class.

Beginning: —

त्रय धातुरूपावली लिख्यते। भू सत्त्वायां। लट्—भवति भवतः भवंति, etc., etc.

4595.

3513. उणादिस्चम्। Uṇādi-sūttraṃ.

With Vrtti by Rāma-candra Vidyā-bhūṣaṇa.

Substance, country-made paper. $18\frac{1}{2} \times 3\frac{1}{2}$ inches. Folia, 17. Lines, 7 on a page. Extent in slokas, 580. Character, Bengali. Date, Saka 1605. Appearance, oldish. Complete.

The mangalacarana and the object of the work:—

गला क्षणपदारिवन्दयुगलं ग्रन्थार्थदुर्मेधसां

वालानां मतये मतं मितमतां ज्ञालादरात् सन्ततम्।

हिला लच्चणमादिमं सुविदधे श्रीरामचन्द्रो दिजः

गाम्रोणादिमितस्सुटं क्षतपदस्वन्ताद्यदादिक्रमम्॥ (१)॥

पदस्वन्ताद्यदादिक्रम इति लादौ सित सम्भवे अन्ते सर्वत्र।

सदोगाङ्गादेराक्राव्यादौ बज्जलमः।

Colophon :-

इति श्रीरामचन्द्रविद्याभूषणविर्चित उणादिपादः समाप्तः।

The date of the composition of the work:—

ग्रांके वियचन्द्रकतेषु (?) संख्ये

संख्यावतोग्रादिकपाद एषः।

श्रीरामचन्द्रेण विरचमान
स्तनोतु तोषं विदुषामसङ्ख्यम्॥ ग्रकाब्दाः १६०५।
श्रीहरिः ग्ररग्रं। श्रीग्रवः। श्रीरामः ग्ररग्रम्।

At the end of the MS. there are written some Uṇādi sūttras in nine lines beginning with: सदोणङ्गादेराद्यादी वज्ज्लम्। खन द्या दानादेराकेकाणकः। and ending with: चमोद्यतिणादेरसिसुस्। and the colophon: इत्युणादिसूनं सम्पूर्णम्।

The date of copying the MS.:—

श्री हा खाचर गाम्भोने मनो हं सो निमज्जतु।
श्री हरे प्रसीद। श्रीदुर्गे प्रसीद।
श्रीरमावल्लभदेव श्रमीया लिखितमिदं प्रस्तकम्।
श्राका ब्दाः १६३२।
ह्रिष्यन्ति भोजने विप्राः श्रिखिनो घनगर्ज्जने।
साधवः परकल्या खेलाः परविपत्तिषु॥

4596.

4661.

Substance, country-made yellow-paper. 18½×4¼ inches. Folia, 24. Lines, 7 on a page. Extent in šlokas, 450. Character, Bengali in a very modern hand. Appearance, fresh. Complete.

Beginning :—

भू स्था गम दृश्रोऽति दा क जा ग्रहतिन्तयः दश्रीते इत्यादि।

On conjugation.

4597. 7790B.

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 3 (marked 5 to 7). Lines, 6 on a page. Character, modern Nāgara. Appearance, fresh.

These leaves are marked in or in the and relate to the causal forms of verbs. It begins in the middle of a sentence and ends in the middle of a sentence.

4598.

With a commentary in tripāṭha form.

Substance, country-made paper. 12×6 inches. Folia, 4. Character, Jaina Nāgara of the early nineteenth century. Appearance, discoloured. Complete.

Beginning(?):-

चानिट् खरांतो भवतीति दृश्यतां इमांख्तु सेंटः प्रवदंति तदिदः। खदन्तम्ददन्तम्तां च रुङ् रुतो खितीडिवर्णेव्ययणीङ् स्थियाविष्॥

(Comm.) खरांतोधातुरनिट् भवति, etc., etc.

Colophon : --

The text complete in 11 kārikās.

(Text) इत्यनिट्कारिका समाप्ता ।

Post Colophon:—

लिपिसतं काकड़ाज्जकमकर्षे मम पठनाधं

(Comm.) अनिट्कारिका समाप्ता।

There are 12 lines on the reverse of the last leaf, containing stray verses.

4598A.

6736. The Same.

With a commentary.

Substance, country-made paper. 10×5 inches. Folia, 3. Lines, 14 on a page. Extent in šlokas, 84. Character, Nāgara. Date, Saṃvat 1896. Appearance, fresh. Complete.

There are 11 Kārikās, concerned with the roots, not taking it in conjugation.

Colophon : --

इत्यनिट्कारिका टीका।

Post Colophon: -

संवत् १८६६ वर्षे प्राके १७५८ मिति पौषकार्त्तिकसदि र। लिखितं रामनाधेन पठनार्थं।

There are two lines more, containing the beginning of a hymn in praise of Siva (ॐकारं विंदुसंयुक्तं etc.)

Beginning :—

श्रीसरखत्वे नमः।

(Text) अधानुदात्ताः।

म्मिन् स्वरान्तो भवतीति दृश्यतामिमांस्त सेटः प्रवदन्ति तिहदः। मदन्तम्दन्तम्दतां च टङ्ट्जोस्वितीङ वर्गेष्वयशीङ् श्रीजाविष ॥

(Comm.) खरान्तो धातुरनिट् भवति । न इट् यस्मात् सोऽनिट्।

Between the root and the conjugational suffixes an i is often inserted, this is called it, by Pāṇini.

4599.

9645. The Same.

With a commentary.

Substance, country-made paper. $11 \times 5\frac{1}{2}$ inches. Folia, 6 in tripātha form. Character, Nāgara. Appearance, fresh. Complete.

Beginning of the commentary:—

श्रीगगोप्राय नमः।

हे बुधाः अवद्भिरिति दृश्यंतामिति किं खरान्तोऽनिट् भवति खरः अन्ते यस्यासी खरान्तः पुनक्तदिदः धातुवेत्तारः पण्डिता इसान् सेटः प्रवदन्ति कथयन्ति । इत्यादि । End of the commentary:—

द्रति अनिट्कारिका उकारान्तानकारान्तान्वारान्तान् विद्याय च उदन्तरमुच्चच्चावः एकस्वराः स्वरान्ता ये अनिट स्ते परि-कौर्त्तिता उगौँति च व स्ट एङ क्लोटः समाप्ताः।

4600.

9736. The Same.

With a commentary.

Substance, country-made paper. $10\frac{1}{2} \times 4$ inches. Folia, 7. Lines, 8 on a page. Extent in slokas, 80. Character, Nāgara. Date, Saṃvat 1913. Appearance, tolerable. Complete.

4601.

10506. शब्दसाधनसंग्रहः। Sabda-sādhana-saṃgrahaļ.

By Bhairava Misra.

Substance, country-made paper. $10 \times 3\frac{1}{2}$ inches. Folia, 59, of these the 37th has lost the right-half. Lines, 10 on a page. Extent in §lokas, 1,300. Character, Nāgara. Date, Saṃvat 1595. Appearance, old and discoloured. Complete.

Last Colophon:—

इति श्रीभैरविमश्रोत्तप्रव्यसाधनसंग्रहे प्रिश्रपनोधनमते विर-चितं भैरवग्रश्चं समाप्तं।

 $Post\ Colophon:$

श्रममत्तु ॥ राम ॥ राम ॥ संवत् १५६५ समये बाषाः विदि १८ चतुर्द्भौ भौमवासरे जिपाठि श्रीमाधवेन लिखापित रामदेवस्य पाठाधें।

A treatise of the school of Kalāpa on declension.

Beginning:—

श्रीगगोप्राय नमः॥ सकलसुरनमस्यं श्रीमहेप्रां प्रगम्य प्रकटितनिजभक्तव्यक्तवुद्धिप्रकाप्रां। विरचयित विशेषात् भैरवृद्धासुपर्का ।

शिश्रुजनिह्नतकामः स्यादिसंसाधनानि ॥

सन्त्येव पूर्वस्रशैणां यद्यपि प्रक्रियाः शुभाः ।

तथापि तदनिष्ठायां भ्रव्दिसद्धौ स्नतिस्मामः ॥

4602.

10558. सुवन्तरूपावली। Subanta-rūpāvalī.

By Ranga-deva.

Substance, country-made paper. 10×5 inches. Folia, 13 to 22. Lines, 11 on a page. Character, Nāgara. Appearance, old, torn, discoloured, etc. Date, Saṃvat 1850.

This belongs to the school of Pāniņi.

Colophon:--

इति रङ्गदेवविरचिता सुवन्तरूपावली समाप्ता।

Post Colophon:—

संवत् १८५० मिति प्रथमं वैशाख हाण्याचे १४ भौमवारे लिषितं देवराम काशीमध्ये श्री यादृशं, etc.

Declensions of Sanskrit words.

4603.

7808. The Same.

Substance, country-made paper. $10\frac{1}{2} \times 5$ inches. Folia, 34. Lines, 8 on a page. Character, modern Jaina-Nāgara. Appearance, fresh. Complete.

A treatise on declensions of the Sarasvatī school.

Beginning:—

श्रीसरखत्ये नमः।

अथ विभिक्तिविभायते। सा दिधा स्यादिस्यादिस्य। विभक्तयन्तं पदं तच स्यादिविभिक्तिनीस्रो योज्यते, etc., etc.

It ends with giving the suffixes of the feminine gender.

4604.

9597. The Same.

Substance, country-made paper. 9×6 inches. Folia, 12. Lines, ll on a page. Extent in šlokas, 110. Character, Nāgara. Date, Saṃvat 1910=Saka 1775. Appearance, tolerable. Printed in Pothi form.

On declensions.

4605.

7787. The Same.

Substance, country-made paper. $10\frac{3}{4} \times 4\frac{3}{4}$ inches. Folia, 38. Character, Nāgara. Date, Saṃvat 1785. Appearance, discoloured. Complete.

On declensions in a tabular form according to the Sārasvata school.

The date of copying:—

पुन्तकसिदं दौ चत रणच्छो इसत खंबाराम जीकस्य ॥ धातम-पठना थं लिखा पितं। अथ संवत् १०८५ सिति दितिय वैगा ख वोदि चतुर्दग्री १४ भ्टग्रवारे॥ अभं भवत्॥

4606.

With a commentary.

Substance, country-made paper. 13×5 inches. Folia, 3. In tripāţha form. Character, modern Nāgara. Appearance, fresh. Date, Samvat 1909.

The text consists of 21 stanzas.

It begins thus:—

प्र परा समन्वव इत्यादि।

Commentary begins:-

प्र इत्यपसर्गः पञ्चदशस्त्रेषु। नियोगे प्रयुक्तः।१। वियोगे प्रोषितः।२। स्टग्रार्थे प्रवदन्ति दायादः।३। The Colophon:—

इति लघूपसर्गदीपिका [स]माप्ता इयम्।

Post Colophon :-

दियकाध्यां महेपस्य सितामितापदायकाम्। श्रीश्रवेश्वरदेवस्य सित्तधी लिख्यते इयम्॥ सम्बतः १८०८।

4607.

9169.

Substance, country-made paper. $13 \times 5\frac{1}{2}$ inches. Folia, 3. Lines, 11 on a page. Extent in \bar{s} lokas, 40. Character, N \bar{a} gara. Appearance, tolerable. Incomplete.

This codex contains the meanings of the cādi class of Avyayas. The MS. is incomplete and neither the name of the author nor that of the work is found.

4608.

9911.

Substance, country-made paper. 12×6 inches. Folia, 3. Lines, 10 on a page. Extent in slokas, 50. Character, Nāgara. Appearance, old.

It gives the meanings of Nipāta particles.

4608A.

6719. श्रव्यार्थः । Avyayārthaḥ.

Substance, country-made paper. $9 \times 4\frac{1}{3}$ inches. Folium, one. Lines, 16 only. Character, modern Nägara. Appearance, fresh.

One leaf containing the meanings of indeclinables.

Beginning: --

श्रीः च पुनर्थे समुचयार्थे च वा विकल्पार्थे उपमानार्थे।

Colophon:--

इति अथय अर्थः।

4609.

9476.

Substance, country-made paper. 10 × 4 inches. Folia, 5. Lines, 9 on a page. Extent in šlokas, 80. Character, Nāgara. Appearance, tolerable Complete.

Meanings of Avyayas.

4610.

11184.

Substance, country-made paper. $12 \times 5\frac{1}{2}$ inches. Folia, 6. Lines 10, on a page. Extent in slokas, 100. Character, modern Nāgara. Appearance, fresh.

It gives the different meanings of the Avyayas or the indeclinables.

Beginning:—

श्रीगणेशाय नमः।

खरादिनिपातमञ्चयम ।

खरादयस निपातास्रित समाचारहन्दं। खरिति खर्गे परलोले च। अन्तरितमध्ये। प्रातः प्रत्युषे पुनरप्रथमे ऽवरीषे च।, etc.

Colophon:

इत्यययानि ।

4611.

9655. उपसर्गार्थसंग्रहः सटीकः।

Upasargārtha-saṃgrahaḥ with commentary.

By Kṛṣṇācārya.

Substance, country-made paper. 14×6 inches. Folia, 2. Lines, 13 on a page. Extent in slokas, 72. Character, Nāgara. Appearance, fresh.

This gives the different meanings of all the Upasargas, in 19 verses by the author with perhaps his own commentary on them.

Beginning of the $T\bar{\imath}k\bar{a}:$ —

पादिरूपसर्गः। प्र ध्यादिर्यस्य स प्रादिः तद्गुणसंविज्ञानोऽयं बज्जनीचिः। उप समीपे सञ्यते उच्चार्यते क्रियावाचकस्य प्रब्दस्येति उपसर्गः कर्ममणि घन। इत्यादि।

The verse 19 runs thus:-

दोषदानिक्रयावीप्रारम्भाध्ययनपूजने । क्रम्णाचार्य्य(र्थ्येण) कृताः फ्लोका उपसर्गार्थसंग्रहे ॥

4612.

8308. चारुचार्णचात्री। Cārūccāraṇa-cāturī.

By Siva Sarmā.

Substance, country-made paper. $7 \times 4\frac{1}{2}$ inches. Folia, 39. Lines, 10 to 13 on a page. Extent in slokas, 800. Character, Nāgara of the eighteenth century. Appearance, decayed and repaired with the statement on the obverse of the first leaf. जीणांदारकतं माल्वीयरघनायरामेण।

Foll. 3-6 are missing.

Beginning:—

श्रीगणेशाय नमः। श्रीसद्गुरुगो नमः।

ब्रजतिलक्तवदनाम्बजस्वदस्तिनर्भराभिषेकमधुरः।

गोषीमनोविनोदी मुदेन्त मुरलीरवो वोऽसौ॥१॥

गन्नयं यमुनेयं स्वयं सरस्तीयं च वागीशा।
वेणीयं माधवोऽयं च्युताः सर्व्वे प्रयागोषि॥२॥

श्रीमत्सद्गुरुपुची नारायण-विश्वेश्वरश्माणो।

सुवि मन्मङ्गलमूनी सार्वाशा(?)विव सुचिरं जयतां॥३॥

श्रीकृषण-मथुरानाथ-प्रार्थनापूर्णमानसः।

श्रिवश्मा विनिर्माति चारूचारणचातुरीं॥॥॥

A work on grammar and composition, intended for Kṛṣna and Mathurānātha, the author's pupils.

8B, इति चारूचार्याचातुर्थां बालबोधक-पुंलिङ्गप्र<mark>व्दसंग्रहः प्रथम</mark> उक्तासः।

11B, • स्त्रीलिंगग्रव्यसंग्रहो दितीय उल्लासः

13A, ॰ नपुंसकालिंगप्राव्यसंग्रहस्त्तीय उल्लासः

15B, अतपरं तिङन्तानि पदान्यपि कानिचिदिष्ठाययलचाणतयैव संग्रह्यान्ते

18A, ० लिंगचय-साधारगा-प्रव्यसंग्रहस्तुर्थे उल्लासः। अय कतिचन क्वदन्तप्रयोगा लिख्यन्ते।

19A, इति खदन्तप्रयोगाः, अय स्त्रीप्रत्ययाः, अय तद्धितप्रयोगाः।
20B, अय समासत एवं समासा उच्चन्ते ; 22B, अय नार्तप्रक्रिया।
25A, इति विभक्तयर्थनिरूपगां।

श्रीकृषा सथरानाथ दाचिगायिशिरोमगौ। प्रच्वाविद[ं] यथा ब्रतां वालको प्रीलप्रालिनो ॥ १॥ भो महन् मुदितावावां मुद्धवः कुर्व्वहे नमः। <mark>अज्ञानध्वंसिभिः प्राब्दैः वुद्धिनौ</mark> विग्रदीस्रता॥ २॥ विभक्तिलिङ्गवचनप्रपञ्चोऽयं सच्चोदितः। समासाद्यैर्विभक्तयर्थेर्लघूषायेन तत्त्वतः॥३॥ विज्ञापयितुमन्यच किंचिदावहे पुनः (?)। निगद्यतामनवद्यं तद्भवद्भिर्विदितागमैः॥ ४॥ क्षयं नियोजनीयानि पदानि प्रलोके लापने। का रीतिः संप्रदायः कः स्त्रीमत्-संस्कृतभाषणे ॥ ५ ॥ इदं कर्णयेदानीं श्रीमन्तः श्रावयन्तु नौ। अनं हि दापरं (?) हत्तं सन्त एव न चेतरे ॥ ६॥ इति निप्रम्य हृष्टमनाः खयसिद्मुत्तर्यति । अहो अहो साधु साधु जीवतं जीवतं चिरं। धन्यौ भवन्तौ धीमन्तौ वित्त एव। खिन खयम् ॥ ७॥ युवां नार्ज्ञौ किन्तु विस्त्रौ कवितेषान्यया कथं। तथापि वां प्रेमभरे स्वोदिता बूमहे वयम्॥ 🗢॥

सावधानमनीभूय भूयः प्र्णतमाद्रात्। उत्तरं दीयतेऽस्माभिनीयते वां च संप्रयः॥ ८॥ तथाच्चि युवयोः प्रशानुरोधेन पदयोजनलक्त्रणसिंदसिदानीसुच्यते।

End:

भूयास्तां सदिस स्मुरद्धरिगरामग्रेसरो भासरो सत्की दिं दधतो विधेयविबुधो लच्चीविलासालयो। चारूचारणचात्रीपचत्रीभूतोपलब्बी सुदा तावेवाविधभूमिक्षणमधुरानाथो चिरं जीवतां॥

Colophon : --

इति श्रीमत्कविचक्रचूड़ामणिमकरन्दसूनु-णिवण्रमीपण्डितविर-चितायां चारूचारणचातुर्यां सामान्यण्ड्यसंग्रहः पञ्चम उत्तासो ग्रायस समाप्तिमवीभजत्।

4613.

4718. त्राखातरत्वोषः। Ākhyāta-ratna-koşaḥ.

Substance, palm-leaf. 12×2 inches. Folia, 76. Lines, 7 on a page. Character, Newari. Appearance, discoloured. Incomplete in the end.

प्रारम्भवाक्यं। ॐ नमो वागीश्वराय।
सत्तादिर्धातु हेतु क्तरिणागृ शिग्रहे चाव्ययो लिङ्गसं ज्ञा
व्याद्यचित्रोङ्गतादिः द्यद्यतक्तयनो यो नवात्माष्टमूर्तिः।
संख्या कालोपसर्गाद्यवयवसगुणः प्राक्तसर्गे + + + +
स्वोपेन्द्रः प्रजेषाः प्रद्यतिपरयुतो धातवेऽस्मै प्रगोसि॥
वाचा चन्द्रसमुद्भूतो मनः च्वीरार्गवांश्वगात्।
व्यापकोऽनेकप्रक्तीनां घोड्णात्मेव धातुवान्॥
धातुपारायणं सम्यक् निरूष्य व्यवहारिणां।
कोष खाख्यातस्त्रानां खामोगाय करिष्यते॥
लकाराः खलु कर्त्तरि भावे व्याप्ये च विधीयन्ते॥ इत्यादि।
(खन्तं खिण्डतं)

4614.

10426. वैयाकरणशब्दरत्नमाला।

Vaiyākaraņa-šabda-ratna-mālā.

By Soma-yājī.

Substance, country-made paper. $9\frac{1}{2} \times 4$ inches. Folia, 27, of which the first three are missing. Lines, 8 on a page. Extent in slokas, 450. Character, Nāgara. Date, Saṃvat 1836. Appearance, discoloured.

An elementary Sanskrit grammar.

End:

लच्चासत्ता(ता)स्थितिजागर्गां दिद्विद्यथभयजीवितसर्गां। भ्रयनकौड़ा कचिदीर्थ्यं धातुगगां तसकर्मकमाज्ञः॥

इत्यादि काञ्चोपयोगिनः प्राव्दाः।

Colophon: -

इति श्रीसोमयाजि(जी)विरचिता वैयाकरणप्रव्दरतमाला समाप्ता।

After six lines after the colophon we have the date:—

संवत् १ ८३६ पुस सुदि १५ वार वुधनेविलखतं पं इंदरेव॥

4615.

8208. संस्कृतमाला। Saṃskṛta-mālā.

Substance, country-made paper. $11\frac{1}{2} \times 5$ inches. Folia, 105. Lines, 6 on a page. Extent in šlokas, 1,400. Character, modern Nāgara. Appearance, fresh. Date. Samvat 1925.

A collection with their explanation of Sanskrit sentences and slokas, and stories from the Purāṇas as recited and explained in the school of Veda-garbha, intended for learners of Sanskrit.

Beginning:—

श्रीगर्णेशाय नमः।

संस्कृतमाला।

माला संस्कृतवाक्यानां वालानां करण्डमिण्डिनी।
पौराणिककथासूचि ग्रिथितानां भविष्यति॥१॥
खवैयाकरणोप्येतां योऽभ्यसेत्तस्य तद्ध्रवं।
भविता कविताज्ञानं ज्ञानं संस्कृतभाषणे॥

गङ्गातटे पूळें वेदगर्भनामा ब्राह्मण खासीत् स च वेदवेदान्त-वेदाङ्गादीनां सर्ळोषां प्रास्त्राणां पारदृष्ट्या ततः स पाठणालां काला बद्धन् विद्यार्थिनः प्रास्त्राण्यध्यापयत्। प्रिष्येः सप्त यानि यानि कम्मीणि कातवान् तथा यानि यानि संख्नुतवाक्यानि कथितवान् तानि च मया परोपकाराधें प्रदर्श्यन्ते। यतः।

ऐश्वरी संस्कृता वागी सर्वकर्मप्रसाधिनी। सुबोधिनी च ग्रास्त्राणां जिल्लाजाद्यविनाग्निनी॥

अस्य प्रज्ञोकस्यार्थः। ... लोक परम्परामुखात् श्रुता बज्जदूरादिद्यार्थिनः क्रमण्ण च्यागन्तुमारेभिरे। च्यथेकदा वेदगर्भस्य
पुचो विद्यागर्भः पाठणालामागतं विद्यार्थिनमेकं दृष्टा पप्रच्छ्
कस्तं। विद्यार्थौ प्रत्यवाच। ब्राह्मणोहं। विद्यागर्भः। पुनरएच्छत् कस्मादागतोऽसि। विद्यार्थौ प्रतिवदित स्म निज्ञिनलयात्।
पुनर्प्राच्चौत् कुच ते निलयः। स प्रत्यवदत् नम्भदातटे।
पुनः स एछवान् किमर्थमचागतोऽसि। स प्रत्यवादौत् अध्येतुमचागतोऽस्मि॥

16A, इति संस्कृतमाला[यां] संस्कृतिश्चित्यं नाम प्रथमा प्रक्रिया ॥

स्वय कदाचिदिद्यागर्भः स्वयन्ते पितरं विज्ञापयामास पितस्तावदस्माकं पाठश्चालायाः मठाञ्चलारिश्चत् संस्थका एव सन्ति ।

क्षाञ्चाञ्च भ्रातं निवसन्ति । स्वतः एकैकस्मिन् मठे दौ जयञ्च

निवसन्ति । तज्ञ तेषां विद्यार्थिनां मोजनभ्यनोपवेश्चनादिषु

क्रियासु मह्लाष्टं जायते । किं तावत् कर्त्त्रेयं । इति श्रुला

सोऽध्यापकः तस्मे प्रव्युत्तरं किमिष अदत्वा मोनीभ्य स्थितः।
परन्तु परमपिछितोसी वेदगर्भाचार्थः च्रां चिन्तापरो भूला
मनसा नाना कल्यिवा चित्तेन वज्ज विचार्थ बुद्धा तदुपारं
निस्तितवान् पस्चात् पुत्रं प्रोवाच। प्रदेश पुत्र प्रवच्यामि स्यस्माकं
पाठण्यालायाः ये ये मठाः प्राचीनाः सन्ति ते तु सर्वे पाषाणनिर्म्भिताः अधुना तादृग्रानां मठानां निर्म्भाणं बच्चनसाध्यं।
तावन्ति धनानि च मम ग्रिहे नेदानीं सन्ति। किन्तु स्यन्तेवासिनां
क्रोण्यनाग्राय मठा अवग्रयकर्त्तव्याः। धनं विना ते कथं भविष्यन्ति

.......अतोऽच वज्ज विविच्य मया निस्तितेतत् तं ग्रहे
तिष्ठ अन्तं श्री ग्रामान्तरं गन्तास्मि वच्चवो धनिनः सन्ति दातारः
सन्ति भृरिशंः, etc.

40B, इति श्रीसंख्नुतमालायां राजदर्शनं नाम दितीया प्रक्रिया।
75A, इति संख्नुतमालायाः प्राष्ट्रत्तकथनं नाम त्रतीया प्रक्रिया; 88A, •
नज्जविद्यार्थिसमागमनं नाम चतुर्थी प्रक्रिया (last colophon) इति संख्नुतमालायाः पंचमी प्रक्रिया संपूर्णा।

Post Colophon:—

विज्ञमार्कोदिते ग्राके १८२५ भूतदृष्ट्नवभू-मिते।
प्रौत्ये भूयात् समाप्तेयं रमाकान्ताय विष्णवे॥
स्वाग्रहायणिके मासि सप्तन्यामसिते निश्चि।
स्वाग्रेन लिखिता चेथं भूयादानन्ददा सदा॥

4616.

8507. संस्कृतमञ्जरी। Saṃskṛta-mañjarī.

By Ananta.

Substance, country-made paper. 11×5 inches. Folia, 7. Lines, 8 on a page. Extent in slokas, 168. Character, modern Nagara. Appearance, fresh. Complete.

A Sanskrit primer.

Colophon :-

इति श्रीसंस्कृतमञ्जरी संपूर्णा।

Beginning: —

श्रीगर्णेशाय नमः। श्रीगृरुम्यो नमः। कुत्रत्या भवन्तः। कस्मादागताः। कां दिश्रमलंकर्त्तमीहते। कुत आगताः। कर्णाट-देशादागताः, etc., etc.

End:--

संस्कृतमञ्जरी खाता ह्यनन्तेन विपस्तिता। नालबुद्धिपनीधाय प्रोत्तरेख समन्तिता॥

4617.

1678. The Same.

By Raghu-nātha.

Substance, country-made paper. $10 \times 4\frac{1}{4}$ inches. Folia, 5. Lines, 10 on a page. Extent in \bar{s} lokas, 112. Character, $N\bar{a}$ gara. Appearance, fresh. Complete.

Mangalācaraņa:—

इन्दिरानन्दसंदो इवंदिमन्दीवरे चाणम्। वन्देऽरविन्दनिना वन्दितं नन्दनन्दनम्॥

Object of the work:—

मंजरी संस्कृतस्यैषा विचित्रस्चनान्विता। वालानां सुखबोधाय रघनायेन रचते॥

The work begins thus:—

मया खानाधें गम्यते गंतव्यं गमनीयं गृतं गता स्थितं गतं स्थितं वर्त्तमाने भविष्यति च चित्रालप्रयोगे

It ends:—

अव संचोपता खते अन्यदृष्टी विशेषतः। एवमेव प्रयोक्तव्यं नाम संख्रुतबोधन इति॥

Colophon:-

इति श्रीरघुनायविरचिते संस्कृतमंत्ररि समाप्तः।

After this colophon in leaf 5A there are 16 lines which contain the Pūjā and Kavaca of the planet Mangala.

This is a short treatise of hints on grammatical study by Raghu-nātha.

4618.

9366. ञ्रपश्रब्द्खग्डनम् । Apa-āabda-khaṇḍanaṃ.

By Bhaṭṭa Dhanesvara.

Substance, country-made paper. $9\frac{1}{2} \times 4$ inches. Folia, 35. Lines, 8 on a page. Extent in šlokas, 560. Character, Nāgara. Date, Saṃvat 1680. Appearance, tolerable. Complete.

It begins thus:—

ॐ नमः श्रीसकलवर्णोत्यिक्तिनिदानाय क्षणाय नमः।
येनाच्चरसमाम्नायमधिगम्य महिश्वरात्
क्षतः व्याकरणं प्रोतं तस्मै पाणिनये नमः॥१॥
श्रचानितिमरान्धस्य ज्ञानाञ्जनप्रलाकया
च्चुक्नीलितं येन तस्मै श्रीगुरवे नमः॥२॥
सूत्र सप्तप्रतीं यस्मै ददी साच्चात् सरस्तती
व्यनुभूतिस्र रूपाय तस्मै श्रीगुरवे नमः॥३॥
यहप्तज्ञानदीपेन मार्ज्जितं तम व्यान्तरं
मया तस्मै क्षपान्नीय नमः सदुक्तिष्णवे॥४॥
दन्त्रश्चन्दः काष्मकृत्रस्तः पिप्रालिः प्राकटायनः
पाणिन्यमरज्ञेनेन्द्राः जयन्त्यस्यादिष्माव्दिकाः॥५॥
मन्दा व्यपि चि विद्यांसो यत्नुपापा(र)ङ्गलालिताः
गद्यपद्यमयीसिद्धिक्तस्मै वाचे नमोऽस्तु मे॥६॥
येन प्रव्दमचाम्भोधो क्रतो व्याकरणञ्जवः
प्रव्दरत्नार्थिना लोके तस्मै पाणिनये नमः॥०॥

End:-

कथं ग्रब्दक्तावत् सङ्कितसद्दाय एव खवनोधको भवति सङ्कित-ग्रद्धाभावादवाचकत्वं नत्वपग्रब्दत्वात् यदाद्धरभियुक्ताः। साद्यात् सङ्केतितं योऽर्थभभिधत्ते स वाचकः स मुख्यो यक्तत्रमुख्यो व्या + + ऽस्याभिधोचते।

यथाच्चि लोके गवादयो वाचकाः न गव्यादयः। गवादिषु सङ्केतितत्वात् गव्यादिषु तथाभावात्।

ग्रव्दलं वाचकतं कापि नास्ति ये यान् प्रति सङ्केतितास्ते तान् प्रति वाचका एव। तथाचोक्तं भट्टपादैः।

चौर इति भक्ताभिधानं दान्तिणात्यानां गुर्ज्ञराणां तस्तराभिधानं। एकएव चौरणव्दो दान्तिणात्येषु भक्ते सङ्केतितः। गुर्ज्जरेषु चौरे। तथापि तैरनुवाखानं कतं। सत्यं। चौर एवायं यतः न्तुधं चौरयति। दान्तिणात्यास्त स्वपत्यं पाप-मित्याज्ञः। सत्यं पापमेवेदं ममताविधायित्वात् इत्येवं बज्जविधतात् सङ्केतनस्य। ये यत्र सङ्केतितास्ते तत्र वाचका एव एतदेवाभिष्रेत्य भट्टपादैक्क्तम्।

> यावतो यादृश्रो ये च यद्र्धप्रतिपादने वर्णाः प्रज्ञातसामर्थ्यां ते तथैवावनोधकाः ॥ ३ ॥ तस्मादयमपि पद्मः सैकतसेतुत्वाद्मावश्रिष्यते । तस्मादपश्राब्देत्यस्यार्थं न निस्चनुमः ॥ ४ ॥

तसाद वेदाङ्गलात् वेदविच्चित-कम्मीनुष्ठानदारा धम्मीर्थमध्येतयं व्याकरण-मिति सिद्धं नापभ्रव्दचानायेति ।

Colophon:

इति भट्टघनेश्वरोत्तमप्रमुब्दखख्नं।

 $Post\ Colophon:$

श्रीरामक्षणाभ्यां नमः।

संवत् घोड्ग अग्रीतितमे हायने मधुमासे सिते पचे हेलिवासरे भूत-संज्ञार्कघसे राजनगरिस्थातस्य भट्टमाधवस्य व्याकरणविषिनकर्छौरवस्य ग्रन्थः नानजीलाला लिखितः।

करक्रतमपराधं चान्तुमर्चन्त सन्तः॥ श्रीरस्तु॥ श्रुमं भवतु॥ It is a curious work, according to which there is no such thing as ungrammatical language; and if there is any use for grammar it is only for religious purposes, grammar being one of the Vedāngas and helping one to understand the Vaidika rules for the performance of sacrifices.

4619.

9507. व्याकरणखराडगम् । Vyākaraņa-kh<mark>aṇḍana</mark>m.

Substance, country-made paper. $9\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 3. Lines, 10 on a page. Extent in slokas, 50. Character, Nāgara. Appearance, tolerable. Complete.

Colophon:

इति श्रीमचोपाथाय-कुरुत्यन्वयचन्द्र-श्रीवाचस्पतिभट्टाचार्थ-विरचितो व्याकरणखण्डनं समाप्तम् ।

It begins thus:—

ॐ श्रीगणेशाय नमः।
ॐ रामचन्त्रपदद्वन्दं नता व्याक्ततिखाइनं।
कुरुत्यन्वयचन्त्रेण महाचार्य्येण तन्यते॥
किमिदं व्याकरणतं साधुश्रव्दानुशासकतं साधुश्रव्दानुशासकतमित्यवानुशासनं नाम प्रकृतिप्रत्ययकत्यनं। इत्यादि।

4620.

9465. पुग्ययामसभाफिक्किकोत्तरम्।

Puṇyagrāma-sabhā-phakkikottaraṃ. By Harila Śarmā.

Substance, country-made paper. 10×4 inches. Folia, 9. Lines, 7 on a page. Extent in slokas, 119. Character, Nāgara. Appearance, fresh.

It contains an answer to a grammatical question raised in an assembly of Panditas, held at Punyagrama or Poona.

See for another copy Catal. No. 4300 where it is called Pūrva-pakṣāvalī.

4621.

Substance, country-made paper. 9½×4 inches. Folia, 4. Lines, 10 on a page. Extent in šlokas, 60. Character, Nāgara of the eighteenth century.

Beginning: -

श्रीगग्रेशाय नमः।

ॐम्। ष्यथ श्राद्धविभितिरभिष्धीयते। ष्यच्यथासनयोः षष्ठी दितीयावाच्चने तथा। स्मन्दाने चतुर्थीं स्थाच्छेषं संबोधनं स्मृतं॥

For the manuscript and the work see L. 4262.

4621A.

11161.

It contains sixteen stray leaves marks 2-5, 9, 10, 18, 19, 20, 21, 22, 27, 33, 34, 35, and 44 of some grammar.

Quotes भाष्य in 3, 19, 20 and कैयट in 18 and 20 leaves.

4622.

496. पार्सीकप्रकाशः। Pārasīka-prakāsāķ.

By Vihāri Kṛṣṇa Dāsa.

For this MS. see L. 1321. The last leaf is wanting, of which facsimile is to be found facing the notice in L. Vol. III, p. 329. It seems not to have been replaced after taking the facsimile.

The work was written under the order of the Emperor Akbar whom Viharī compares to Brahmā. To humour Akbar the author begins with an obeisance to the Sun God, the object of worship in Akbar's Ilāhī religion.

4622A.

8287. The Same.

Being a Persian grammar in Sanskrit, compiled after the manner of Sanskrit grammar (Mugdha-bodha) under orders of Akbar.

By Vihāri Kṛṣṇa Dāsa.

Substance, country-made paper. 10×5 inches. Folia, 24. Lines, ll on a page. Extent in šlokas, 900. Character, Nāgara. Date, Saṃvat 1792. Appearance, discoloured and old. Complete.

Last Colophon :-

इति श्रीमहीमहेन्द्रश्रीमदकवरसाहकारिते विहारीश्रीक्षण-दासविरचिते पारसीप्रकाशे छत्प्रकरणं समाप्तम्।

Post Colophon: -

श्रमस्त । कल्याणमस्त । सम्पूर्णोऽयं ग्रन्थः संवत् १७६२ म्हण-प्रिमासे श्रक्तदितीयायां लल्ल्णोनगर पारसीप्रकाण प्रस्तकमातार्थे परार्थं चैति प्रावं ।

In a much later hand:—
प॰ कर्म्मकाख्डिवालमुकुन्दस्थेदम्।

Beginning:

अ खिल्ल श्रीगग्रेशाय।

अथ पारसीकग्रव्द्याकरणं निरूप्यते। नाच संज्ञाग्राष्ट्रः। क्वाचिदपेच्या संस्कृतसंज्ञ्येव कार्य्यसिद्धेवच्यमाणलात् न सिकार्यं पारसीकभाषायां च पारसीकभाषायां संस्कृतोक्तं सिक्कार्यं न भवति चकारात् क्वचित् कार्य्यवग्रतो भवत्यपि अर्थात् प्रक्रवा तिस्रतीति प्रक्रतिसिक्धरेवाच वलवान् स्रतस्व पदार्थाभियक्तये न स्वरसिक्थञ्जनसन्धी स्रादियेते नचाच विसर्गसन्धः विसर्गाभावात्।

Other colophons:—

6A, इतिमहीमहेन्द्रश्रीमदकवरसाह्यकारिते विद्यारीक्षणदासविर्विते पारसीप्रकाणे प्रव्यप्रकरणं।

स्राचायाः ।

6B. • अव्ययप्रकरणं—पारसीकभाषायां स्त्रीप्रत्यया न दुश्यन्ते—अय कारकपकरणं निरूपाने।

7B. • नारनप्रनरगां—अथ समासप्रनरगां निरूपाते।

8B. • समासप्रकरगां— अथ तद्धितप्रकरगां निरूपाते।

9B, • तद्धितप्रकर्णं समाप्तं—खथ खाख्यातप्रक्रिया निरूप्यते।

22B. • विचारी क्रायादासिम् अकृते पारसी प्रकाशी आख्यातप्रकर्णं समाप्तं। - यथ क्रतप्रकर्गं निरूप्यते।

The colophon of the last chapter on Krt has been quoted first of all.

End :--

धातो(ता)र्द्धिपत्ययो भवति कर्मगण्यपपदे सति यह उपादाने। यही गीरद । व्यालमरामे गौरद खालमगीर द्वित टेर्लीमो वक्षयः ... प्रब्दाव्यकारके समासतद्विताखात-हात् यथाकामं कल्पनीयाः।

4622B

9005. पारसीकप्रकाशः। Pārašika-prakāšaļ.

By Vedānga Rāya.

Substance, country paper. 8×3 inches. Folia, 10 of which leaf 2 missing. Lines, 12 on a page. Extent in slokas, 250. Character, Nagara. Old. Incomplete.

Incomplete. Eight leaves only.

A well-known work.

4622C.

पारसौप्रकाशः। Pārasī-prakāšaķ.

With a commentary.

By Vedānga Rāya.

Substance, country-made paper. 111 × 64 inches. Folia, 11. Lines. Extent in slokas, 300. Character, Nagara of the seven-15 on a page. teenth century. Appearance, old and discoloured. Complete,

Colophon: -

इति पारसीकप्रकाशः।

The text is well known. It is something like a dictionary of Astronomical and Astrological terms in Persian and Sanskrit.

The commentary begins:—

श्रीगगोप्राय नमः॥

नमस्तृत्व गर्गेभानं महेभानं महेश्वरीं। पारसीकप्रकाभस्य खयं तृते सुपञ्जिकां॥

4622D.

8230. The Same.

By Vedānga Rāya.

Substance, country-made paper. $7 \times 3\frac{1}{2}$ inches. Folia, 26. Lines, 8 on a page. Extent in slokas, 400. Character, modern Nāgara. Appearance, fresh. Complete.

Colophon:

च्योतिर्विदुपकारी च पारसीसुप्रकाणकः। संच्छेपतः समाप्तीयं पारसीय्रश्चनामतः॥ इति श्रीवेदाङ्गरायविर्चितः पारसीप्रकाणः समाप्तः।

Post Colophon:—

चाकको तक्दीरके हरगिज न हि होना रकताक्यामत् सोजने तदीर अगेर सीतार है इस् क्रिमे निरखत् है क्या मुल्वल के परवाले के साथ वोस्लमें मरजा इवक् हिज्मे जीती रहे।

Sanskrit synonyms of Persian astronomical and astrological terms.

4622E.

8229. पार्सीप्रकाशिवनोदः। Pārasī-prakāša-vinodaļ.

By Braja-bhūsana.

Substance, country-made paper. 12×4½ inches. Folia, 14. Lines, 13 on a page. Extent in slokas, 500. Character, Nāgara. Date, Saṃvat 1880. Appearance, fresh. Complete.

The work appears to be almost the same as Pārasī-prākāša by Vedānga Rāya, composed in 1643 A.D. (see L. 162 and I.O. Lib. No. 2114 and 2897) with more elaborate mathematical calculations.

The text agrees up to the sloka:—

तम नृख्ते जनूवी स्थात् नृख्ते समालिकोत्तरे।

दिच्लागोत्तरहत्तस्य योगः स्थात् चितिजेन च॥

After this Vedānga Rāya's work has much, while this has only the following:—

खतिण्यस्ति द्वारं स्थात् तदर तेस्य महता।
वस्य स्तेन प्रतोच व्यापताव कुरते गंतदलीलं।
गौत हास्यविनतादिविनोदं सर्व्यदा सुग्रानेषु सलीलं।
व्यन्यत्मर्व्यं हिन्द्(ई)ग्रास्त्रतोपि च्रेयं सुचैः सर्व्यदा सर्व्यनार्थे॥
यत् संच्येपं तत् सारमेतत् द्वतञ्च
तद्वे रुद्धः प्राप्त्रयास्तोकधाचा॥ २॥
पारसीविनोदनाम्नामयं ग्रायः क्वतः श्रुमः।
सुदं ददातु सर्व्येषां वितर्को मास्तु कस्यचित्॥ ३॥
विष्णोः(स्तु) सुतः श्रीरघनाथस्तुना
सुमेधसासौ व्रजभूषणेन।
रसेन्द्ग्रीलेन्द्र १८१६ मिते च पाल्गुने।
समाप्तमच मविव्याव्यस्त स्रगौ च॥ ॥॥

Colophon:

इति श्रीमद्गम् षणकतपारसीप्रकाश्विनोदनामा ग्रह्मः समाप्तः॥

Post Colophon:—

संवत् १८८० छा। यु० ८ मं श्रुभम्।

It begins with the introductory slokas of Vedanga.

35

PRAKRTA GRAMMARS.

4623.

^{4788.} प्राञ्जतप्रकाशः। Prākṛta-prakāšaḥ.

By Vararuci.

Substance, palm-leaf. $-11 \times 2\frac{1}{4}$ inches. Folia, 5. Lines, 7 on a page. Extent in slokas, 100. Character, Newari of the seventeenth century. Appearance, old, discoloured. In some places the writing has faded away.

Only suttras. The work is complete in 12 chapters but this MS. has the first 8 chapters only.

Beginning :—

ॐ नमो वागी खराय।

चादेरतः। चासम्द्रदादिषुवा। इत्यादि।

4624.

7765. प्राज्ञतप्रकाशवृत्तिः। Prākṛta-prakāša-vṛttiḥ.

 $By Bh\bar{a}mah.$

Substance, country-made paper. $7\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 16-48. Lines, 10 on a page. Character, Nāgara of the eighteenth century. Appearance, discoloured. Incomplete both ends.

The well-known grammar of the Prākṛta dialects. Edited by Prof. Cowell (1854).

4625.

9573. The Same.

Substance, country-made paper. 13×4½ inches. Folia, 4. Lines, 10 on a page. Extent in šlokas, 90. Character, Nāgara. Appearance, tolerable.

This is a fragment of the Vṛtti-commentary on Vararuci's Prākṛta-prakāša, entitled प्राञ्चतचित्रका or प्राञ्चत-

See Oxf. 178B, 179; I.O. Catal. 939.

4626.

4777. प्राकृतसञ्जीवनी । Prākṛta-sañjivanī.

(A commentary on Prākṛta-prakāṣa.) By Vasantarāja.

Substance, palm-leaf. $11 \times 2\frac{1}{4}$ inches. Folia, 103, of which the following leaves are missing: 4, 8, 11, 14, 20, 21, 23, 30-96. Lines, 8 on a page. Extent in \overline{s} lokas, 3,300. Character, Newari of the seventeenth century. Appearance, soiled and worm-eaten.

Beginning:

ॐ नमः सर्वेज्ञाय।

ह्त्यद्मसद्भोदरवर्त्तिरूपं ध्यातं सुधास्यन्दि सदैव यस्याः। प्रकल्यते वाङ्मयतत्त्वसिद्धी देवीं नमस्यामि सरस्वतीं तां॥

मश्चतो + + + + म् खोपमः
सम्मूच्छेद्वनघोरघोषघटनात्यामूच्छिताप्रा(सो)गजः।
विद्युत्ताञ्चलपुञ्जमेचनरुचो द्यास्य पाणो स्थितो
युद्यानं प्ररद्भखण्ड इव खे स्ता + + + + ॥
+ + व राजार्ग(ग)त दोषः प्रश्नातान्यतेजसी।
स्र्य्य इव सत्यवत्याः समजनि स्नुर्विजयराजः ॥
पूर्णकालोप्यकलङ्को जातो वस्रधातलेऽ + + +
+ + जीवी वसन्तराजोऽनुजस्तस्य ॥
स्रयक्तारूपसिद्धं सोऽनितसंचोपविस्तरामकरोत्।
वरक्चिस्चेखेतां प्राक्ततसञ्जीवनीं दृत्तं॥
+ + + + क्त विधिस्तत स्तु संनीर्णः।
स्तु धातुनिपातजविधयोऽस्थाविष्ट परिच्छेदाः॥

खयात्मेऽज् (?) विधिः प्रथमः परिच्छेदः खारभ्यते । + + + +
इत ऊद्धं यदनुक्रमिष्यामः । खादेरादिभूतस्य खतः खकारस्य तद्भवतीत्विधिव्वतं
वेदितव्यं । इत्यादि ।

Colophon : --

इति वसन्तराजरिचतायां प्राञ्चतसञ्जीवन्थां रुत्ती निपात-विधिरसमः परिच्छेदः समाप्तः॥

This is a commentary on Vararuci's Prakṛta-prakāsa, by Vasanta-rāja the son of Vijaya-rāja. It is in 8 chapters and treats of Mahāraṣṭrī only.

4627.

343A. श्रीदार्थिचिन्तामणिः। Audāryya-cintā-maṇiḥ.

Being a Prākṛta grammar, by Īruta Sāgara, a Jaina author, disciple of Vidyānandī.

Substance, country-made paper. 10×6 inches. Folia, 177. Lines, 7 on a page. Extent in slokas, 2,300. Character, Nāgara. Appearance, fresh.

Beginning:

ॐ नमः सिद्धेभ्यः॥

खय प्रमान्य सर्वे जं विद्यानन्दास्पदप्रदं।
पूज्यपादं प्रवच्छामि प्राक्तत्याक्ततं सतां॥१॥
तदाष्टं च वज्जलं॥ तत् प्राक्ततस्यिप्रमौतं मार्षमनार्षेश्च बज्जलमित्यधिक्ततं वेदितव्यं तच ऋ ऋ ॡ ॡ ऐ खें। ए प्र म सुतविसर्गाः
सरवाञ्चनदिवचनचतुर्थीवज्जवचनानि च न स्यः।

The work is based on Akalamka-deva's work.

176B (concluding verse):—

समंतमद्रिपि पूज्यपादैः कलंकसुत्तीरकलंकदेवैः। यदुक्तमपाक्ततमर्थसारं तत्प्राक्ततं च अतसागरेगा॥

It consists of five chapters,

Colophons:

45A, इत्युभयभाषाकविचन्नवर्त्त-व्याकरणकमलमात्तंडतार्किक-बुधिप्ररी-मणिपरमागमप्रवीणसूरि—श्रीदेवेन्द्रकीर्त्तिप्रिष्ट्य-मुमुद्धुश्रीविद्यानंदिप्रियप्रिष्य-श्रीमूलसंघपरमात्मविदुष(?)स्रिरश्रीश्रुतसागरिवरिचिते ब्रीदार्थ्यचित्रारत्ननािस् खोपच्रद्यिनि प्राञ्चतव्याकरणे वर्णादेप्रनिरूपणो नाम प्रथमोऽध्यायः समाप्तः; 94B, • संयुक्ताव्ययनिरूपणो नाम दितीयोऽध्यायः; 132B, • स्थादिसमुचय-निरूपणो नाम त्तीयोऽध्यायः समाप्तः; 149A, • त्यादिविभक्ष्यद्भावनो नाम-चतुर्थोऽध्याय समाप्तः; (last colophon), • धात्वादेप्रानुप्रासनो नाम पंचमोऽध्याय समाप्तः॥

343B.

Substance, etc., the same as above. Folia, 53. Incomplete at the end and leaving lacunae in foll. 49, 51 with note on leaf 49 अन इत एकं प्रसंगतं, on 51 अन एकं पनंगतं. Scribe's note on the last leaf: अग्रे पंथो नासि।

Another work by Sruta Sāgara.

The mangalacarana and the object of the work:

नत्वा नाभिनरेन्द्रचन्द्रतनुजं श्रीनन्दिसत्केतनं।

तत्पुत्रं भरतं च बाड्यविनं देवेन्द्रटन्दस्ततं॥

ब्राह्मीमच च सुन्दरीं दरहरीं संचित्य हृतांक्रजे

विद्यानन्दिगुरून् प्रणम्य शिर्सा भाषास्त्रतस्रो ववे। (?)

8A, इति सौरसेनीप्रकरणं समाप्तम्।

15A, इति मागधीभाषाप्रकरणं सप्तदश्रीमः सूचैः समाप्तं। सप्तदशे सूचे चिविश्रातिसूचाणि सौरसेनीभाषायाः सूचकानि ज्ञातव्यानि। इति मागधीभाषा सप्तकारिंग्रत् सूचैः समाप्तेति सिद्धं।

पिश्राचचक्रसंपूच्यपादपद्मजिनेश्वरं।
संप्रयाम्य त्रूवे भाषां पैश्राची[ं] सचमत्त्रृतिं॥

21A, द्रति सूरिश्रीश्रुतसागर्दिरचिता पैश्राचीभाषा समाप्ता॥

सिद्धं यथा निजस्थानादपभंश्रं जिनं तथा।

विद्यानंदानथानम्य त्रुवे प + भमंजसा॥१॥

It ends abruptly in the 124th suttra.

The four prākṛts here an Sauraseni, Magadhī, Paišaci and Apabhraṃša.

4628.

4090. प्राज्ञतसर्व्यस्वम् । Prākṛta-sarvasvaṃ.

By Mārkaṇḍeya Kavīndra. With a commentary.

Substance, palm-leaf. 19×1 inches. Folia, 21. Lines, 4 to 6 on a page. Extent in šlokas, 400. Character, Udiya of the early eighteenth century. Appearance, oldish. Complete. Written with style.

Aphorisms relating to the Mahārāṣṭrī Prākṛta, in eight pādas. The accompanying commentary is anonymous.

Beginning:—

श्रीकृष्णाय नमः।

महाराष्ट्रीभाषासूत्राखि लिख्यन्ते।

सिद्धं पाणिन्यादेः । १ । चादेरतः । २ । चान्नवा सम्द्धादौ । ३ । स्वप्ने सत्पन्नाङ्गारस्टदङ्गव्यजनवेतसे स्वित् स्थात् ॥ ४ ॥

The commentary begins :—

पाणिन्यादिमतसिद्धं धातुनामिलङ्गकारकविभक्तिवचनक्रत्तिकः समासादिकं सर्व्वमङ्गीक्रियते ।

The text ends:—

वालयुत्पत्तिदिङ्माचं दिर्भितं यत्नतो मया। विज्ञातयन्तु विदक्षिः भ्रेषं भ्रिष्टप्रयोगतः॥

Colophon : -

इति श्रीमार्काख्यकवीन्द्रक्ततो प्राक्ततसर्वसे भाषाविवेचने मंचाराष्ट्रानुभासनमञ्चमः पादः। समाप्तानि मचाराष्ट्रीसूचाणि।

The leaves are also marked on the left hand side from 100 to 120. Evidently these form only a part of a large MS, which contained aphorisms relating to other Prākṛta languages.

This work has been published in full. It contains suttras for all prakrt dialects. The present codex contains the grammar of the Mahāraṣṭrī only.

4628A.

7156.

. Substance, country-made paper, $10\frac{1}{2} \times 5$ inches. Folia, 3. Lines, 10 on a page. Character, modern Nāgara. Appearance, fresh.

A mere fragment of Prākṛta portion of Hema-candra's grammar.

Beginning :-

यहं। यथ प्राक्ततम्। यथ प्रव्य याननार्थार्थोऽधिकारार्थय प्रक्ततिः संस्कृतं तत्र भवं तत् यागतं वा प्राक्ततं संस्कृतानंतरं च प्राक्ततमधिक्रियते। संस्कृतानन्तरं च प्राक्षतस्यानुप्रासनं सिद्धसाध्य-मानभेदसंस्कृतयोनेरेव तस्य लक्ष्यां न देश्यस्थेति चापनार्थम्, etc., etc.

KOŞA OR LEXICON GENERAL.

4629.

1401. लिङ्गर्शतः। Linga-vṛttih.

By Vara-ruci.

Substance, country-made paper. 7½×4 inches. Folia, 31. Lines, 9 on a page. Extent in slokas, 400. Character, Nagara. Date, Samvat 1723. Appearance, old. Remarkably correct. Complete.

Leaves 2 and 3 seem to be restorations from a manuscript of the vrtti alone. Leaf 3B is not wholly written.

The work contains a number of suttras with their verti commentary. The whole is attributed to Vara-ruci, but the suttras seem to be older.

Rājendralāla notices a manuscript of the work in L. 1993, which is wanting in the introductory verse which runs thus:—

लिङ्गं जिच्चासुनाचार्यः प्रष्ठः प्रिष्ठ्येग केनचित्।
 इदं वक्कचिस्तस्मै प्रोवाच हितकाम्यया॥

यावान् कञ्चित् चान्तः ग्रब्दस्तु न पुंसके वेदितद्यः ।

4B. अमादृतेऽम्बुदाखाचिकेण्रनखदन्तसं ज्ञास्त्र। ... अम्बुदाखाः पूद्धाः पूद्धाः

7B. प्रेंसि निभीयो ज्योत्सा दया भूलका स्त्रियां नित्यं।

10B. नपुंसके श्वस्त्रहणस्यास्यानि।

18A. चालिमुक्ताजिदविंसिकतास्त्रियामुदिता।

Post Colophon Statement:--

संवत्सरिवक्रमार्कसमयातीत १०२३ वैशाख वदी ७ स्वादिल वासरे नुरपुरे स्थिता चतुर्भजोपाध्यायः संक्षितेख ॥ स्रममस्त ॥ स्वीरस्त ॥ लेखकपाठकयोः स्रमं भूयात् ॥

4630.

4831. लिङ्गवार्त्तिकम्। Liñga-vārttikaṃ.

By Jaya Siṃha the son of Mišra Grahešvara.

Substance, palm-leaf. $12\frac{1}{4} \times 1\frac{1}{2}$ inches. Folia, 13. Lines, 4 on a page. Extent in \bar{s} lokas, 150. Character, Maithila. Date La. Samvat 228. Appearance, old and soiled. Complete.

Beginning:—

ॐ नमो भगवत्ये।

साधमर्थं यत्र सर्वेषां वैधर्ममञ्जापि सर्वतः। पारे वाङ्मनसं विष्णं तं कथितुपासाहे॥ यस्माच्हेयसि मुख्यं प्रवत्तिरहिते पुनः। ? समूलन्तत् तमो इन्तं क्रियादभ्यदयं हरिः॥ सामान्यतस्ततो दिलज्ञापनाय विश्लेषतः। शियूनां सुखबोधाय शब्दलिङ्गं प्रकारयते॥ दिधा व्यवस्थितः प्रब्दो जातेर्विक्तेस्व वाचकः। तचान्यो वाच्यलिङ्गेन समलिङ्गोवगम्यतां। + + + वाचित ग्रब्दे तथान्यचापि वा क्वचित्। विप्रोधकथना न्होया वाचं लिङ्गान्यलिङ्गता॥ वाचे यस्य तु पुंस्वादि प्रसिद्धं नैव विद्यते। तचापि वच्यमार्येन प्रकारेय तदुचतां॥ जातिवाची तु यः भ्रब्दः तस्य लिङ्गमधोचाते। तच्छ्ग्वन्तु प्रयत्नेन जनास्तत्त्ववभुत्सवः॥ द्यो दिवो दे स्त्रियो त्यका खं सः स्तीवं चिपिष्ठवं। दन्द्वाभिधायकं नाम पुंलिङ्गमवधार्य्यताम् ॥ इत्यादि ॥

End:

उत्तेब्वेव विरोधेन जागित्तं संग्रयो यदि। विश्रेषोत्तेस्तदा कार्या व्यवस्था सत्ययोगतः॥ न्यायसिद्धान्तरचायै पुरा दुर्नयवार्णम्। स्रकारि येन सर्वस्य कुहेतु भयदायकम्॥ तेन श्रीजयसिंहेन मिश्रयहेश्वरसूनुना। ग्रव्दिलङ्गप्रकाणाय निम्मितं लिङ्गवार्त्तिकम्॥

Colophon —

इति श्रीजयसिं इक्ततं लिङ्गवार्त्तिजं समाप्तिमिति ।

Post Colophon :-

वीरसिंहे न्ये राज्यं शासव्यतुलिवक्रमे ।

अयाविंग्रतिना युत्ते नेचसंख्ये शते हुतं ॥

+ + म श्रावणे मासि सौम्ये चैवाय्यमी दिने ।
सोमवारेऽसिते पद्ये लिलेख पुस्तमुत्तमम् ॥
लिङ्गवार्त्तिकनामानं सत्यचं श्रस्तकज्जलं ।
सुवर्णेच्चैव संयुत्तं श्रीमान् पशुपतिर्मुदा ॥
ॐ नमो राधाधरायाद्य चिक्रणेऽमिततेजसे ।
श्रम्मनर्ममप्रदायेव मोद्यदाय च विष्णवे ॥

श्रीरत्तु सुमं + + सर्व्वकाः।

The MS. was copied in L. Samvat 228=A.D. 1343 in the reign of Vīra Simha.

4631.

5110. **नामलिङ्गम्।** Nāma-liñgaṃ.

Substance, palm-leaf. 13×2 inches. Folia, 13. Lines, 5 on a page. Character, Maithila. Appearance, old and discoloured.

The mangalacarana and the object.

Beginning:

विनायकाय नमः।

विनायकं नमस्कृत्य ध्वस्तविन्नविनायकम्। विनायकं यो देवानां विनिन्ये परिणायकम्॥ तदेवं वरक्चि-व्याहि-भागुर्थादिप्रबन्धतः। प्रयुक्तं नामलिङ्गं यथास्मृत्यभिद्धान्ते॥

4B, इति स्वर्गवर्गः; 5B, इतिः पातालवर्गः; 6A, इति नामितिः भूमिवर्गः; 6B, इति भ्रीलवर्गः; 7B, इति वनादिवर्गः; 8B, इति सिंह्वर्गः;

9B, इति मनुष्यवर्गः ; 10B, इति ब्रह्मवर्गः ; 11B, इति च्रिच्यवर्गः ; 12B, इति वैश्यवर्गः ; 13A, इति प्रूहवर्गः ; 13B, इति विशेष्यवर्गः ।

The manuscript comes abruptly to an end.

The buffer-leaf at the end gives the following date in a later hand:—

लसं ३७३ विद १३ स्वी मङ्गलद + कटके सुप्रतिष्ठ + + + मिणिकार्डमचाप्रया, etc., etc.

4632.

7730. अमर्कोषः। Amarakoşalı.

A.

Substance, country-made paper. 11×5 inches. Folia, 49. Lines, 17. on a page. Character, Jaina Nāgara. Date, Samvat 1839. Appearance, fresh. Complete.

Colophon:

इत्यमरसिं इक्तौ नामलिङ्गानुशासने सामान्यकार्यस्तृतीयः। सांग एव समर्थितः॥

Post Colophon :-

संवत् १८३८ वर्षे मिति चच श्रुक्त चतुर्थ्यां तिथी ४ महर्षिणा नंदचन्द्रेण लिपीक्षतोयममरकोषः सुविनयनिरतपरमानन्दपठन-हेतवे। श्रेयः श्रेणयः समुद्धसंतु ॥ लिखितोयं श्रीमद्गागपुरवरे। श्रीरस्तुतरां॥ महाराजाधिराज-महाराजाजी-श्रीश्रीविजय-सिंघजी विजयराज्ये चिरंजीवी।

В.

Substance, country made paper, white and yellow. 11×43 inches. Folia, 99, of which the first five are missing. Lines, 8 on a page. Character, modern Nāgara. Appearance, fresh.

To the end of the Bhūmi-kāṇda (from the synonyms of Sanatkumāra).

Colophon:-

इति अमरसिंच्छतौ नामलिंगानुशासने दितौयो भूमिकांडोय सांग एव समर्थितः ॥ २ ॥

C.

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{3}{4}$ inches. Folia, 11. Lines, 12 on a page. Character, modern Nāgara. Appearance, fresh. A fragment.

Colophon: -

इति ॰ खरादिकाग्छः प्रथमः सांग एव समर्थितः।

D.

Substance, country-made paper. $10\frac{1}{4} \times 5$ inches. Folia, 25. Lines, 11 on a page. Character, Jaina Nágara. Date, Samvat 1898. Appearance, fresh.

The last section only.

Colophon:

इति लिंगादिसंग्रचः। इत्यमरः संपूर्णः।

Post Colophon :-

संवत् १८८८ मिति च्येष्ठ सुदि।

E.

Substance, country-made paper. 104×5 inches. Folia, 12-37. Lines, 12 on a page. Character, modern Nāgara. Appearance, fresh.

From the beginning of Bhūmi-varga to the end of Sūdra-varga.

F.

Substance, country-made paper. 10×5 inches. Folia, 1-34. Lines, 12 on a page. Character, Nāgara. Date, Saṃvat 1899. Appearance, fresh.

From the beginning of Bhumī-varga to the end of the (Šūdra-varga) the second kāṇda.

Colophon :-

इति दितीयकाग्छः सम्पूर्णः।

Post Colophon :-

संवत् १८६८ प्राक्ते १०+ + प्रवर्त्तमाने मासोत्तममासे सुक्ष-पच्चे चैत्रमासे तिथौ पंचन्यां गुरुवारे लि॰ ऋ॰ रामनाधेन उदैपुर-नगरे। लेखकवाचकयोः सुभं भूयात्।

G.

Substance, country-made paper. 9½×4½ inches. Folia, 49. Lines, 9 on a page. Character, modern Jaina Nāgara. Appearance, fresh.

From the beginning to the Simhādi-varga.

H.

Substance, country-made paper. $9\frac{1}{2} \times 4\frac{3}{4}$ inches. Folia, 2-44. Lines, 10 on a page. Character, Jaina Nāgara of the eighteenth century. Appearance, discoloured.

From the synonyms of agni in Svarga-varga to those of anguli in Manusya-varga.

I.

Substance, country-made paper. $10\frac{1}{2} \times 5$ inches. Folia, 44. Lines, 8 on a page. Character, Jaina Nāgara. Date, Samvat 1897. Appearance, fresh.

The last section only.

Colophon : —

इति लिंगादिसंग्रचः । इत्यमरसिंच्छती नामलिंगानुभासने सामान्यकाराः त्वीयः सांग एव समर्थितः ।

Post Colophon :-

संवत् १८९० मिति फालगुन युक्त ई ग्रानिवासरे काग्रीवनारस-मध्ये च्यार्थ्या श्री १०८ नंदुजी तत्सिच्तगी (the name is blurred over with ink) लिपीस्रतमात्मार्थं। यादृग्रं, etc., etc. J.

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches. Folia, 17-46. Lines, 11 on a page. Character, Jaina Nāgara of the eighteenth century. Appearance, discoloured.

The second kānda only.

K.

Substance, country-made paper. $11 \times 5\frac{1}{4}$ inches. Folia, 4-58. Character, Nāgara of the eighteenth century. Appearance, discoloured.

The Svarga-varga (defective in the beginning) with a commentary in Tripāṭha form.

There are two stray leaves put at the end of the number.

4633.

7733. The Same.

Substance, country-made paper. 14×7 inches. Folia, 34. Lines, 7 on a page. Character, modern Nāgara. Date, Samvat 1916. Appearance, fresh. Complete. Written in a bold hand. With interlineal notes.

Last Colophon:—

समाप्तीयं स्रमस्कोणः।

Post Colophon :-

युभमन्तु मंगलं लेखकपाठकयोः॥

संवत् १८१६ । आषारस्दी नवन्यां वधवासरे लिखितं गगाराम उदासी^{तेन} काप्यां मध्ये विश्वेश्वरस्य संनिधी ॥ लीखितं नाष्ट्रामस्य देशावलीबास्यणगुज्जरगीड़ ॥ पीषसः ॥ १० ॥ वा० र० ॥

4634.

3822. The Same.

Substance, palm-leaf. 11½×2 inches. Folia, 102. Lines, 4 on a page. Character, Newari. Date, the 14th year of Govinda Pāla's reign, that is, 1175 A.D. Appearance, soiled. There are leaves which have lost their marks. One leaf between 14 to 27, one between 30 to 45 and the leaf marked 73 are missing. The last is marked 105.

Incomplete. To the end of Linga-saṃgraha-varga:—

Post Colophon :—

परमभट्टारक इत्यादि राजावलीपूर्ववत् श्रीगोविन्दपालीय संवत् १८ चैच सदी श्रममस्तु सर्वजगतासिति।

See p. 250, J.A.S.B., 1893.

4635.

8066. The Same.

Seven old palm leaves of which four belong to Amarakoşa, one to Pañca-tantra and one with one line and a half, ending abruptly with the first three letters of a line and with the date, given in a later Newāri hand: सम्बत् ४३१ कार्त्तिक शुकापूर्ण।

4636.

409. The Same.

Substance, country-made yellow paper. 16×3 inches. Complete in 118 leaves, of which two leaves 88 and 117 are missing. Lines, 4, 5 on a page. Character, Bengali. Appearance, fresh. With notes.

4637.

8427. The Same.

Substance, country-made paper. 10×6 inches. Folia, 6. Lines, 20 on a page. Character, modern Nāgara. Appearance, fresh.

With an index in two leaves. The leaves are marked with the letters: इत्र व ।

It appears to contain such portions of the Vanauşadhi-varga of Amarakoşa as are of medical importance,

4638.

8739. The Same.

Substance, country paper. $13\frac{1}{2} \times 5$ inches. Folia, 93. Lines, 7 on a page. Extent in šlokas, 1,200. Character, Nāgara. Dated (Saṃvat) 19[0]4. New. Complete.

The first kāṇḍa begins in page 2 and ends in p. 20B.

The second kānda ends in p. 60B.

The third has a new pagination from 1 to 34A.

The new part was copied in 19[0]4 (Saṃvat).

4639.

9165. The Same.

Substance, country-made paper. 13×7 inches. Folia, 147. Lines, 4, 5 on a page. Extent in slokas, 580. Character, Nāgara. Appearance, not fresh.

From the beginning almost to the end of the Kṣatriya-varga.

4640.

5347. The Same.

Substance, country-made paper. 19×4 inches. Folia, 23 to 67, Lines, 5 on a page. Character, Bengali. Date, Saka 1619. Appearance very old.

From the Simhādi-varga to the end. There is only the last leaf of Vanausadhi-varga.

Colophon : -

इत्यमर्सिं हरतो नामिलिङ्गानुभासने सामान्यकागड्दतीयः साङ्ग एव समन्वितः।

Post Colophon Statement :-

गगनचेल मनुसङ्खे पाके श्रीनन्दरामसिंहसाचारिमदं + + + प्रकाब्दा १६१६।

4641.

5295. The Same.

Substance, country-made paper. 16×3½ inches. Folia, 119. Lines, 4 on a page. Character, Bengali. Date, Saka 1716. Appearance, fresh. Complete.

Full of marginal notes.

Colophon:

इत्यमरसिंच्छतौ नामलिङ्गानुशासने सामान्यकार्यस्तृतीयः समाप्तः।

Post Colophon Statement :-

पुस्तकमिदं श्रीठाकुरदासदेवश्च भागः साच्चरञ्च पाठनार्थम्। श्रीदुर्गाभ्रारणं। श्रीरामः। श्रीतारा। भ्राकाब्दाः १०१६ तारिखः प्रकालग्न भ्रिवराचिः।

यत्नेन लिखितं ग्रत्थं येन चौर्योग नीयते। माता च श्रुकरी तस्य पिता तस्य च गईभः॥

साँ साँ ॐ ॐ दुर्गे २ क्रपां कुरू मिय धी ही निर्वात्धवे। ॐ काली-प्रारणम्।

4642.

11028. The Same.

Two batches of leaves :--

I.

Substance, country-made paper. 8×4 inches. Folia, 12. Lines, 8 on a page. Character, modern Nāgara. Appearance, fresh.

Up to the synonyms of the sun (of the Svarga-varga).

II.

Substance, country-made paper. $7\frac{3}{4} \times 3\frac{3}{4}$ inches. Folia, 12–159. Character, modern Kāsmīrī. Appearance, fresh.

From the synonyms of 'day' (of the Svarga-varga) to the end of the work.

Last Colophon: -

इत्यमरसिंचिति प्रव्यानुपासने सामान्यकाखकृतीयः। समाप्तचेदं व्यमरसिंचिति प्रव्यानुपासनम्। स्रादिकाखे भूकाखे प्रत्येकं दण्वर्गतः। सामान्यकाखे षड्वर्गेः कोण्यस्वमरसेंचिकः॥ व्यासीदमरसिंचस्य नामिलिङ्गानुपासनम्। पारावारादिवैतस्माद्वेयं सार्ष्यस्वरम्॥

4643.

3870. The Same.

Substance, country-made paper. 11×3 inches. Folia, 84 by counting. Lines, 4 on a page. Character, Bengali of the seventeenth century. Appearance, old and worn-out. Writing effaced; especially in the last leaf. Incomplete.

The last leaf, writing on which is very much effaced, contains the following evidently in a later hand:—

+ + + + न महाराजाधिराज प्रवलदोर्द एउकलित + + + + सरका एड विख्य ही कृत विसु गुरु मा एक प्रवलप्र विज्ञत निमु हान्त में हा + + + + स्व उर इसा ह महाग्र य पाद पद्मो पजी वी स्रभगो ड़ाधिप-नवाव स्री गुत महाजम खान महाग्र य नियुक्त फौजदार स्री गुत स्राला को डि + + + म + कान्त गृत दुलदा-परगणीय गङ्गानन्द परग्रामे स्री रामे स्वरू सदस्य ने कि दिज सज्जा चिद्यतायां चतुर भी त्य धिक पद्म + + + सहस्व सम्भते मा घर चतुर्थ दिवसे स्व वासरे स्री कृष्ण दासो हं महादुर्भ च्या परिपी जित-न कुल दिण निवासी मद्भाता + + + + + + + + + + + + + क्व दाति र एतत् संख्या सु हा मा दाय विकी तवानित।

4644.

3071. The Same.

Substance, country-made paper. $12\frac{1}{2} \times 6\frac{3}{4}$ inches. Folia, 44. Lines, 9 on a page. Character, Nāgara of the eighteenth century. Appearance, discoloured.

The MS. contains only the third kāṇḍa of Amarakoşa

4645.

5249. The Same.

Substance, country-made paper. 14×3 inches. Folia, 133. Lines, 5 on a page. Character, Bengali of the eighteenth century. Appearance, good. Complete.

4646.

3634. The Same.

Substance, country-made paper. 12½ × 3 inches. Folia, 2 to 119, of which 2 to 4 half portions lost. Lines, 5 on a page. Character, Bengali. Date, Saka 1623. Appearance, old and discoloured.

Post Colophon: -

श्रीसनन्तरामदेवधर्माणा लिखितमिदम्। ध्रकाब्दाः १६२३ तें २४ श्रावण । श्रीगुरवे नमः। श्रीदुर्गाये नमः। श्रीकृष्णाय नमः।

With this there are five stray leaves.

4647.

5185. The Same.

Substance, country-made paper. 17×3 inches. Folia, 111. Lines, 5 on a page. Character, Bengali. Date, Saka 1622. Appearance, old and discoloured. Complete.

Colophon:

इत्यमरसिं इसती नामलिङ्गानुभासने हतीयकाखः समाप्तः।

Post Colophon Statement :—

इत्युत्तं व्यवहाराङ्गं नामिलङ्गानुश्रासनम्। शब्दादेनं गतावन्तं तावपीन्द्रायहस्पती ॥ पद्मयुग्मरसेन्दी श्रीक्षणश्रम्मालिखक्कते। श्रीराधाकान्तपाठाधं नामिलङ्गानुश्रासनम्॥ श्रीश्रिव। पद्म पद्म तर्कचन्द्र संख्य श्राक वत्सरे

यद्य पद्य तकेचन्द्र संख्य ग्राक वत्सरे श्रील क्षणादेवग्रम्भ वर्णपाणिराजितः।

ग्रस्य एष मूलपाठहेतुरच जातवान् खन्यम्बनुष्णपाद एत ऐनिवासरे॥

श्रीप्रिवः प्रराम् १६२२ ॥ ११ ॥ २३ ॥ ०॥

4648.

5247. The Same.

Substance, country-made yellow paper. $16\frac{1}{2} \times 3$ inches. Folia, 2 to 85. Lines, 3, 4 on a page. Character, Bengali of the nineteenth century. Appearance, discoloured.

To the end of the Kşattriya-varga.

4649.

4425. The Same.

Substance, country-made paper. 15×4 inches. Folia, 113. Lines, 5 on a page. Character, Bengali. Date, Saka 1725. Appearance, discoloured and worn-out. Complete.

Colophon:

इत्यमरसिं इक्तो नामिलङ्गानुशासने सामान्यकारहस्तृतीय एव समन्वितः।

Post Colophon :—

म्राका<u>ब्दा</u> १७२५

नला गुरुपर्दन्दं नामिलङ्गानुग्रासनं। राजचन्द्रेण चालेखि शुद्धाशुद्धवैचारिणा॥ ॐ नमो विष्णः।

(?) प्राके मित्रषट्करे घसे गुरो माधवे दिक् तिथी व्यवेखि श्रीराजनारायगायार्भगा।

यत्नेनाशु पुक्तकमिदं नामलिङ्गानुभासनम्॥

गुरुभरसा ॥

4650.

5225. The Same.

Substance, country-made paper. $16\frac{1}{2} \times 3$ inches. Folia, 105. Lines, 4, 5 on a page. Character, Bengali of the early nineteenth century. Ap-

pearance, old and discoloured. Complete. Full of marginal notes. (Up to 70A.)

After the end of the MS., the well-known sloka of Bhaṭṭi प्रभाववावाहित, etc., is written in a later hand. Then in the same later hand:—

ॐ रामः भ्रार्गं ॐ दुर्गा जयित, etc., etc., श्रीकान्तिचन्द्र भ्रम्भेगाः प्रस्तकमिदम्।

4651.

4529. The Same.

Substance, country-made paper. 17 × 3½ inches. Folia, 90. Lines, 5 on a page. Character, Bengali of the eighteenth century. Appearance, old and discoloured. Complete.

Full of marginal notes of great value.

 $Last\ Colophon :—$

इत्यमरसिं इक्तती नामिल ङ्गानुशासने सामान्यकारहोनाम हतीयः साङ्ग एव समन्वितः।

4652.

5101. The Same.

Substance, country-made paper. 18×4 inches. Folia, 2 to 108. Lines, 4 on a page. Character, Bengali of the eighteenth century. Appearance, old and discoloured.

4653.

9555. चिकाग्रङ्शेषः। Trikāṇḍa-šeṣaḥ.

By Purusottama.

Substance, country-made paper. 13×5 inches. Folia, 66. Lines, 8 on a page. Extent in §lokas, 1,056. Character, Nāgara. Date, Samvat 1913. Appearance, tolerable. Complete.

Post Colophon:—

युमं मत् समत १६१३। का निर्वाधिक के विकास का

Last Colophon:—

इति श्रीपुरुषोत्तम-देव-विरचित-स्त्रिकांडग्रेषाभिधानं कोषः समाप्त । This is a supplement to Amarakoşa, treating of such words as were not current in the days of Amara and so not mentioned by him in his Koşa. The author of the supplement seems to have been the author of the Bhāṣā-vṛtti and lived in the twelfth century in Bengal. He was a Buddhist and the Commentator of his grammar says that he flourished at the Court of Lakṣmaṇa Sena.

See I.O., Vol. II, pp. 280A-80B, No. 993 and the edition made under the order of Colebrooke in 1807 at Calcutta.

4654.

4757. The Same.

Substance, palm-leaf. 12×21 inches. Folia, 4. Lines, 9 on a page. Character, Bengali of the twelfth century. Appearance, old and discoloured.

A mere fragment containing only the beginning. But in this MS. each word is separated from the next by a comma and one set of synonyms from another by a semicolon.

4655.

9647. मुतावली or विश्वनाचनम्।

Muktāvalī or Višva-locanam.

By Īrīdhara, the son of Muni-sena.

Substance, country-made paper. $14 \times 6\frac{1}{2}$ inches. Folia, 12. Lines, 23 on a page. Extent in \hat{s} lokas, 1,180. Character, N \hat{a} gara. Appearance, tolerable. Incomplete.

This is an incomplete MS. of বিশ্বনীবৰ, a synonymous lexicon, to the end of the Dhānta-varga, the words being arranged strictly in an order with the letter of the alphabet at the end in alphabetical order.

A supplement to the Amarakoşa.

Beginning:-

ॐ श्रीगराशाय नमः।

ॐ जयति भगवानास्तां धर्माः प्रसीदतु भारती बहुत जगती प्रेमोद्गारं तरन्त्वशुभं जनाः। च्ययमपि मम श्रेयान् गुम्फास्तनोतु मनो मुदां किमधिकमितस्यतावेगा भवन्तु विपस्तितः॥१॥ सेनान्वये सकलसत्त्वसमर्पितश्रीः श्रीमानजायत कविमुनिसेननामा। ऋ[ा]न्वीद्यिकी सकलशास्त्रमयी <mark>च विद्या</mark> यस्यास वादपदवी न दवीयसी च ॥ २ ॥ तसादभूद खिलवा इपयारदृश्वा विश्वासपाचमवनीतलनायकानां। श्रीश्रीधरः सकलसत्कविग्रम्मतत्त्व-पीयूषपानक्ततिर्ज्जरभारतीकः॥३॥ तस्यातिप्रायिनि कवेः पिष जागरूक धीलोचनस्य गुरुशासनलोचनस्य। नानाकवीन्द्ररचितानभिधानकोषान् च्याक्तव्य लोचनमितो[ऽ] यमदौषि कोषः॥ 8 A साहित्यवर्मा वितागमनागरूकैः च्यालोकितः पदविदाश्च पुरे निवासी। वर्त्भन्यधीत्य मिलितः प्रतिभान्वितानां चेदिस्त दुर्ज्जनवची रिचतं तदानीं ॥ ५॥ यतो ममायमनपायमश्रेषविद्या विद्याधरी परिचढ़स्य मतौ नियोत्तम्। त्यक्षा पुनर्विमलको स्तुभरतमन्यो लच्यीविनोदरसिको रसिकोऽस्ति धन्यः॥ ६॥ नागेन्द्रसंग्रियतकोषसमुद्रमध्ये नानाकवीन्द्रमुखसू सिसमुद्भ वेयम्। विदय्यचादमर्गिर्मितपट्टसूचे मुक्तावली विरचिता इदि सिवधातुम्॥०॥

वीतरागस्य स्रभेर्यशः कुस्मशालिनः।
स्रितोऽस्मि चरणस्थानं यः प्रज्ञागत्वमागतः॥ ८॥
स्रिकादिक्रमादादिनिर्गोतोऽन्तस्य कादिभिः।
दितौयेष्यत्र वर्गेऽस्ति नियमः काद्यनुक्रमात्॥ ८॥

The author Srīdhara was a Buddhist. His father Muni-sena renounced the world and made the universe the participator of his wealth.

4656.

2584. श्रमरकोषोद्घाटनम्। Amarakosodghātanom

Kṣ̄ $\bar{\imath}$ ra-svām $\bar{\imath}$'s commentary entitled Amara-koṣod-ghāṭanam.

Substance, country-made paper. $10\frac{1}{2} \times 4$ inches. Folia, 117. Lines, 17 on a page. Extent in slokas, 8,000 as given at the end of the manuscript. Date, Samvat 1651. Appearance, old and discoloured. Complete.

Colophon :--

इति श्रीभट्टचौरसाम्यत्प्रेचिते समरकोग्नोद्घाटने सामाय-कार्यस्तृतीयः समाप्तः॥

Post Colophon: -

सर्वग्रसंखाण्डोक ८००० मिति।

The date and scribe of the MS.:-

नागप्रीय तपोगग्राजश्रीचन्द्रकी तिस्रिवराः तिक्क्ष्यः हर्ष-की तिस्रिरः समलेखयत् खार्षे ॥ रूपिप्राली मुखरसप्राण्यवर्षे पोषस्य बज्जलपि च्यां(?) सोमे सीम्ये चैषा टीका लिखिता चिरं नंद्यात्॥ कल्याग्रमाला स्वाविभेवतु श्रीश्रमग्रासंघस्य लेखकपाठकवाचकानां च ॥ श्री ॥ श्री ॥ श्री ॥

See I.O. Catal. No. 952. The commentator was a Kāsmīrian of the 8th Century A.D.

4657.

8745. त्रमर्कोषः सटौका। Amara-koşa with tīkā.

A commentary on Amara-koşa.

 $By K s \bar{\imath} ra - sv \bar{a} m \bar{\imath}.$

Substance, country paper. 11×5, 5¼ inches. Folia, 32. Lines, 10 on a page. In tripāṭha form to the end of Pātāla-varga. Character, Nāgara. Old. Fresh. Incomplete.

4658.

5579. श्रमर्कोषः टीकासर्व्यसहितः।

Amara-koṣaḥ with ṭīkā-sarvasvaḥ.

With Sarvānanda Banerjī's commentary, in tripāṭha form.

Substance, palm-leaf. 14½×1½ inches. Folia, 180. In tripātha form. Character, Udiya of the eighteenth century. Appearance, good.

The commentary begins thus:—

वर्ष्टिं ग्रव्यापित्रं श्रिष्टिं श्रिष्ट्रामलक्ष्विर्यादेष गोविन्दः ॥

मुदेऽसी धीराणां न गुणलवगर्वान्ममपरिश्रमः किञ्चित् खार्थक्तदिष्ट विबुधाः चानुमुचितम् ।

ततो ये सास्त्रया अन्यज्ञमतयो नूतनतया

खलाक्षेऽमी हेयाः गुणिषु पुनरप्यञ्जलिरयम् ॥

अथ टीकासर्व्यसं दश्रटीकावित्वरोत्यमरकोषे ।

+ + + +

यद्यपि सन्यितगुणिनः श्रमक्तथाऽप्यञ्च हि मम मौर्ख्यात् ।

ललितं रीति पिकञ्चेत् स वाग्जडो जातु किं काकः ॥

्र तत्रादी भगवतः सेवायाः परोपदेशेन प्रारिमितप्रव्यूहश्रमनाय धर्मा वर्णयद्गाह यस्येति। The commentary has been lately published by T. Ganapati Sāstrī in the Trivendrum Sanskrit Series.

The date of composition is 1159 A.D.

4659.

846. पदचन्द्रिका (ग्रमरकोषव्याखा)।

Pada-candrikā (a commentary on Amara-koṣa).

By Rāya-mukuṭa.

For the manuscript see L. 1702, and for a list of authorities quoted and consulted by the author see Th. Aufrecht, Zeitsch. d. D. Morg. Ges. XXVIII. p. 109.

4660.

4683. The Same.

Substance, country-made paper. 17×4½ inches. Folia, 5. Lines, 10 on a page. Character, Bengali of the nineteenth century. Appearance, fresh.

A mere fragment containing the commentary up to the synonyms of Vidyādhara.

4661.

3526. ऋमरकोषटीका (मनोरमा)।

Amara-koṣa-ṭīkā (entitled Manoramā).

Substance, palm-leaf. $16 \times 1\frac{1}{4}$ inches. Folia, 151 by counting. Lines, 4, 5, 6 on a page. Character, Bengali. Date, Saka 1540. Appearance, old.

The MS. is very old and too much damaged to be handled without further injury to it. The leaves are in disorder and leaf-marks all corroded. Counting from the beginning we get 151 leaves and, in leaf 133B, is the following chronogram of the scribe:—

लिङ्गादिसंग्रहवर्गः।

शुभमस्तु भ्राकाव्दाः।

खवेदवा ग्रेन्द्रिमिति प्राके टीकेयं मनोरमा लिखिता नामलिङ्गस्य।

On the obverse of the last leaf there are two janma-kuṇḍalīs of the sons of the owner, dated Saka 1551 and 1562.

4662.

2204. ऋमर्कोषटीका। Amara-koşa-tīkā.

Called श्रभिधानबोधनौ Abhidhāna-bodhanī.

By Laksmī-dhara.

Substance, country-made paper. 9×31 inches. Folia, 56. Lines, 11 on a page. Extent in šlokas, 1,800. Character, Nāgara of the eighteenth century. Incomplete. To the end of the Nānārtha-varga. Worm-eaten and discoloured.

There is only one full colophon in leaf 37B, at the end of the Sūdra-varga:—

इति लच्चीधरविरचिते समिधानवोधनाखे समरकोश्रिटणने दितीयो भूमिकाग्रः समाप्तः।

Beginning:-

ग्रम्थकत् खेप्मितसिद्धये निव्येष्टदेवताभजनमाच्छे यस्येति।

4663.

8740. व्याखासुधा। Vyākhyā-Sudhā.

By Rāma-bhadrāsrama.

Substance, country paper. 12½ × 4½ inches. Folia, 118. Lines, 8 on a page. Extent in slokas, 3,300. Character, Nāgara. Appearance, fresh. Incomplete.

The first kāṇḍa with ṭīkā.

The Colophon:

इति श्रीरामभदाश्रमविर्चितायामामरटीकायां व्याखासधा-खायां प्रथमः कार्युः समाप्तः। It begins:—

ॐ वस्तवीवस्तभं नत्वा गुरुं भट्टोजिदीस्तितं। स्रमरे विदधे व्याख्यां मुनित्रयमतानुगां॥

4664.

8741. The Same.

By Bhānuji Dīkṣita, the son of Bhaṭṭoji Dīkṣit<mark>a under the patronage of Kīrti Sinha, the Mahārāja-kumar of महीपर्विषय of the Bāghela territory.</mark>

Substance, country-made paper. 13½×5 inches. Folia, 13. Lines, 13 on a page. Extent in šlokas, 675. Character, Nāgara. Appearance, fresh. Incomplete.

On renouncing the world, the author changed his name to Rāmāsrama.

The third kāṇḍa only.

The Colophon runs thus:—

इति श्रीवघेलवं ग्रोद्भवमची परिवषयाधिय श्रीमचाराजकुमार-श्रीकीर्त्तिसं चरेवाचया श्रीभट्टो जिरी चितातामन-भावजिरी चित-विरचितायां स्रमरटीकायां त्याख्यासुधायां हतीयका ग्रहस्य विवर्ण।

4665.

8742. The Same (with text).

Substance, country paper. 13×5 inches. Folia, 106. Lines, ll on a page. In tripātha form. Character, Nāgara. Dated, Samvat 1885. Appearance, fresh. Incomplete.

The third kāṇḍa only.

Incomplete from leaf 26 to leaf 131.

4666.

8743. The Same (with text).

Substance, country paper. $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 51. Lines, 8 on a page. In tripāṭha form. Character, Nāgara. Old. Incomplete.

The second kāṇḍa.

Incomplete, from leaf 125 to the end in leaf 175.
A part of वैद्यवर्ग and सूदवर्ग।

8743A. The same work.

Substance, country paper. 11½×5 inches. Folia, 17. Lines, 13 on a page. Extent in Slokas, 500. Character, Nāgara. Old. Incomplete.

4667.

942. The Same (with text).

Substance, country-made paper. 12½×6 inches. Folia, kānḍa I has 150 leaves; II, 391; and III, 154. Extent in šlokas, 17,000 (by a statement in the manuscript). Character, Nāgara. Appearance, fresh. Complete.

The manuscript contains the text in the middle and the commentary above and below it.

See I.O. Catal. Nos. 965 to 967, and L. 852.

The name of the clan of the patron of the author has been variously read. Weber read it as Varbala, and Wilson Bundaila or Bundel. All other scholars have read it as Baghela. The present manuscript, too, in the only two colophons it has, reads Baghela. The state Mahīyara of the author's patron is Myhere in the Baghelkhand Agency, as given in Aitchison's Treatises and Sunuds. Bhānuji Dīkṣita, son of Bhaṭṭoji Dīkṣita, became a Sannyāsī under the name of Rāmāṣrama.

4668.

8744. पौयूषाखां (श्रमरकोषटीका)।

Pīyūṣākhyā (a commentary on Amara-koṣa).

By Rāma-kṛṣṇa Dīkṣita, the son of Govardhana Dīkṣita.

Substance, country paper. 11×5 inches. Folia, 64. Lines, 10 on a page. Extent in slokas, 1,800. Character, Nagara. Dated, Samvat 1694. Old. Fresh. Complete.

The third kāṇḍa only.

Composed in Saṃvat 1694.

The last Colophon:—

द्रित श्रीगोवर्डनदी चितस्तुरामक्रणदी चितिवर्षिते धार-पौयूषे ढतीयकाण्डः समाप्तः। सम्बत् वेदाङ्क चपतौ (१६६४) भादे मातुस्तिषौ सिते। पौयूषमगमत् पूर्त्तं रामक्रणविनिष्मितं॥ निष्मिष्य रायमुकुटादिपयःसमुदं श्रीरामक्रणविदुषा जनतानु (?) तेन पौयूषमेतदतुलं चितकद्यानां निःकाण्यितं विभुवने सततंचकास्तु।

4669.

119. पदार्थकामुदी। Padārtha-kaumudī.

A commentary on Amara-koṣa.

By Nārāyaṇa Cakra-vartī.

The present manuscript has been described by Dr. Rājendra-lāla Mittra under No. 922.

A commentary on Amara-koṣa by Nārāyaṇa who is later than Rāya-Mukuta (1431) whom he quotes. (See next number).

Post Colophon Statement :-

श्रुभमन्तु प्रकाब्दा १६२० ऋषिपन्तकलाण्याके ऽलेखि पुन्ती सुधीमता भादे मासि सिते पन्ते पुरुषोत्तमण्यमाणा

The authorities quoted are:—

(1) रिन्त, (2) ग्रब्दार्गव, (3) भागुरि, (4) हाराविल, (5) सर्वानुवारी (6) दिक्पकोष, (7) साञ्च, (8) अञय, (9) रभस, (10) विश्व, (11) हलागुष,

(12) वाचस्पति, (13) मार्कखेयपुराण, (14) भिवाङ्क, (15) माघ, (16) रत्नकोष, (17) श्रमाङ्क, (18) कौमुदी, (19) साञ्च, (20) विकाखभेष, (21) साइसाङ्क, (22) खामी, (23) रघुवंभ, (24) व्याहि, (25) रामायण, (26) वेणीसंहार, (27) कौकी, (28) गणितचूड़ामणि, (29) रुह, (30) भट्टि, (31) जानकीहरण, (32) न्यायमाला, (33) कौचकचमक, (34) सुस्ति, (35) रायमुकुट, (36) सुवर्णरेख, (37) धातुप्रदीप, (38) खमरमाला, (39) रत्नकोषे लीलाविलासः, (40) पाणिनि, (41) भट्ट, (42) धरणी, (43) रूप-रत्नाकर, (44) सोमनन्दी, (45) भावपाल, (46) कालिदास, (47) मेदिनि, (48) चाणक्य, (49) सर्व्वधर, (50) कोकर्कट, (51) वामन, (52) भ्राश्वत, (53) मधुमाधवी, (54) नैवध, (55) माधव, (56) वासवदत्त, (57) श्रीक्रण, (58) माधवी, (59) सर्व्वानन्द, (60) भ्राश्वत, (61) सर्व्वख, (62) खजय, (63) खापिग्रल, (64) भावदत्ति।

4670.

4616. The Same.

A commentary on Amara-koşa.

Substance, country-made paper. $17 \times 3\frac{1}{2}$ inches. Folia, 10. Lines, 8 on a page. Character, Bengali. Date, Saka 1701. Appearance, fresh.

A fragment, containing the commentary on the Linga-samgraha-varga only.

Before colophon we have in this MS. the date of composition:—

भाके श्रुन्यां व्यवागाम्तक रसिंहते इत्यादि "१५००"।

Post Colophon:—

श्री उदयचन्द्रभ्रम्भगः खाद्यारं पुस्तकञ्च। भ्राकमान १००१।

4671.

3157. The Same.

A commentary on Amara-koṣa.

By Nārāyaṇa Cakra-varttī here called Pūta-tuṇḍa.

Substance, country-made yellow paper. $17 \times 3\frac{1}{2}$ inches. Folia, 189. Lines, 7 on a page. Extent in slokas, 7,900. Character, Bengali. Date, 1632 of the Saka era. Appearance, discoloured. Complete.

Colophon:-

द्रति पदार्थकौमुद्याममरकोषटीकायां लिङ्गादिसंग्रहका-प्रकाशः। समाप्तेयं प्रस्तिका।

Post Colophon:—

श्रमस्त । प्रकाव्दाः।
प्राक्ते पच्च क्षप्रानुतर्कधरणीसंख्ये कुलीरस्थिते
भानी वैधववासरे ऽविष्रादे पच्चे दश्रम्यां तिथौ।
स्राज्ञातो दिजरामचन्द्रक्षतिनक्तर्कादिपञ्चानन
सैऽषालेखि गदाधरेण सुधिया यतात् खयं पुक्तिका॥

At the end of the Svarga-varga, the author gives his family name as Pūta-tuṇḍa:—

पूततुग्छजलधीखधीनिधि [जलधेः सुधानिधि] रामनामविबुधेन्द्रसूनुना । निर्मितामरकोषपञ्जिकां वीद्य सन्तु मुदिता विपञ्चितः॥

Pūta-tuṇḍa is one of the 56 villages which gave names to the brāhmans brought to W. Bengal by ĀdiSura.

The commentary was composed in Saka 1540, given as the current year by the commentator while on the section relating to yugas.

See L. 922 and I.O. Catal. Nos. 958, 959.

4672.

3410. पदमञ्जरी। Pada-mañjarī.

A commentary on Amara-koșa.

By Loka-nātha Šarman.

Substance, country-made paper. $17\frac{1}{2} \times 3$ inches. Folia, 127. Lines, ll on a page. Extent in Slokas, 8,300. Character, Bengali of the seventeenth century. Appearance, discoloured. Complete.

For the beginning of the commentary, see I.O. Catal. No. 983. The second introductory verse, as quoted in I.O. Cat., is not in the present manuscript.

The work ends thus:—

इच्च विक्तरभयाधें लिङ्गं नाम च नोत्तम्। तिच्चिरानां पूर्ववाचारीनां प्रयोगादवसेयमिति शिवम्॥

Colophon : --

लिङ्गादि संग्रहवर्गः।

विषद्धनानाविधनक्रष्टं प्रशीन्त्रविक्तारितगूड्भावम् । निधाय कर्शे पदमञ्जरीं बुधाक्तरन्तु ग्रब्दाम्ब्धिमप्रमादम् ॥ इति श्रीलोकनाथग्रमीनिर्मितं चिकार्छविवर्शं समाप्तम् ॥

4673.

5148. श्रमर्कोषः। Amarakoşalı.

(And Bharata Mallika's commentary called Mugdhabodhinī on Lingādi-saṃgraha-varga.)

Substance, country-made paper. 17×4 inches. Folia, text: 91+commentary 20. Lines, 5, 9 on a page. Character, Bengali. Date, Saka 1665. Appearance, old and discoloured.

Amara-koṣa is incomplete, going to the end of Lingādi-saṃgraha-varga (leaves 1 to 91). The commentary on Lingādi-saṃgraha is complete in 20 leaves.

Colophon to Amara-koşa :---

इत्यमरसिंच्छती नामनिङ्गानुप्रासने सङ्कीर्णस्वतीयः कार्छ एव समन्वितः। इति निङ्गादिसंग्रचवर्गः।

 $Post\ Colophon\ Statement:-$

ग्राकाच्दा १६६५। स्त्रीहरिः।

The commentary begins:—

ॐ नमी गर्माय।

सिलङ्गसद्गादिकत्ताद्धितसमासजः प्रव्देश्चि वर्गे संग्रहः संचोपोत्तिः। सन् प्रव्ययः सिद्धिच्चामित्वनेन कितिज्यप् इत्यादिना च विच्तिः।

Colophon : --

इति लिङ्गादिसंग्रहवर्गः यं ब्रह्मावरुगोन्द्ररुदमरुतः, etc., etc.

4674.

3398. सुग्धबोधिनी। Mugdha-bodhinī.

A commentary on Amara-koṣa.

By Bharata Sena or Bharata Mallika.

Substance, country-made paper. $18\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 210. Lines, 12 on a page. Extent in slokas, 13,800. Character, Bengali. Date, Saka 1730. Appearance, fresh. Complete. Well-written and correct.

Colophon : --

इति वैद्य-हरिहरखानवंशे सन्भवगौराङ्गम् सौकात्म जश्रीभरत-सेन(क्षता) विरचितायाम मरकोषटी कायां मुग्धबोधिन्यां लिङ्गादि-संग्रह्णवर्गः समाप्तः।

 $Post\ Colophon:$

चाकाश्रगुग्रसमृते चिक्ष चिस्तान्विते। शाकि समाप्तो ग्रश्चोऽयं दिवसे खावगस्य च॥ जयान्ते तर्कवागीश स्त्राचे रामयुतश्रीः। तस्यात्मनः श्रम्भाचन्त्रो लेखयामास प्रस्त्तकम् ॥ त्रम्यमुद्राग्रचीतेन लिखिता टिप्पनी श्रमा। रामस्यान्तप्रसादेन श्रम्भेणा चन्नवर्त्तिना॥ दुर्गाये नमः। गङ्गाये नमः, etc., etc., etc.

See I.O. Catal. Nos. 973-976.

The commentator lived in the middle of the 18th century A.D. I have seen his great grandson Loka-nātha Mallika.

4675.

5162. The Same.

A commentary on Liñgādi-saṃgraha-varga.

Substance, country-made paper. 19×31 inches. Folia, 18. Lines, 10 on a page. Character, Bengali of the eighteenth century. Date, 5aka 1622. Appearance, discoloured. Complete.

Beginning : —

ॐ नमो भगवते वासुदेवाय। सलिङ्ग। सन्नादौति क्रचित्रसमासजैः प्रव्देः इष्ट् वर्गे संग्रष्टः संच्लेपोक्तिः।

End:

इति नानाग्रस्यदृष्णा सुग्धनोधानुसारतः। सामान्यकाग्रह्म्याखानं चक्रे भरतमस्तिकः॥ इति हरिहरखानस्थान्ववायप्रस्तो सुरहरपदसेवासक्षगौराङ्गजातः। अमरविहितकोषं सुग्धनोधानुसारात् खटत भरतसेनः पूर्वटीकादिदृष्णा॥

Colophon:-

इति श्रीभरतसेनक्षत्या(?) मुम्धनोधलीलानामामरकोषटीका समाप्ता।

Post Colophon Statement: -

कृषाः प्राग्म्। श्रीहर्ये नमः। श्रुभमस्त प्रकाव्दाः १६२२ तेरिख ४. अग्रहायण श्रीचन्द्रपेखर्देवप्रक्षणः पुस्तक्रिम्स् श्रीरिक्षण्येति ख्यातस्य।

4676.

125. लिङ्गादिसंग्रहरीका । Lingādi-saṃgraha-ṭīkā

Anonymous.

Substance, country-made paper. 12½×3 inches. Folia, 17. Lines, 8. Extent in Slokas, 400. Character, Bengali. Date, Saka 1244. Appearance, fresh. Complete.

It is a commentary on the last chapter of Amara-koṣa, and not, as Rājendra-lāla says in L. 926, on a treatise on grammar.

Colophon :--

लिङ्गादिसंग्रहटीका।

श्रीभरतमिस्तिकस्तो टीका अत्र लिखिता श्रीताराकान्तप्रमा प्रक्तकोऽप्यस्य ॥ सन १२४४ साल २३ आषाङ बुधवार सुक्तप्त हतीया तिथि अर्थात् रथयात्रार परिवस वेला सार्बहतीय-प्रस्रेर समय समाप्त इंडल।

4677.

5131. लिङ्गादिसंग्रहिप्पनी।

 $Li\bar{n}g\bar{a}di\hbox{-}samgraha\hbox{-}tippan\bar{\imath}.$

By Mahāmahopādhyāya Rāma-nātha Vidyā-vācaspati.

Substance, country-made paper. 16×3 inches. Folia, 10. Lines, 7 on a page. Extent in slokas, 350. Character, Bengali of the eighteenth century. Appearance, discoloured. Complete.

Beginning:—

नमो गगेपाय।

सिलक्षप्रास्त्रेरित । पाणिनिवरक्षिचन्द्रप्रस्तिभियानि प्रणी-तानि तत्स् चितः सद्मादिजेः प्रत्ययेः केवलस्य प्रत्ययस्थासम्भवात् सद्मादिजप्रत्ययान्ते स्विकीषादिश्रव्दे स्तथा कृत्प्रत्ययजेः समासजैस्व श्रव्देः वाज्ञस्येन पूर्वमनुत्तैः स्ययं संग्रहः।, etc.

Colophon :--

महामहोषाध्यायश्रीरामनाथितद्यावाचस्पति-भट्टाचार्थेविर्ति-ताया लिङ्गादिसंग्रहस्य टिप्पन्याः कतिपयार्थः समाप्तः।

Post Colophon:—

लिखितं श्रीमहेशचन्त्रश्मीण सप्तदश्वर्षसमये चिख्गाक्रायां स्थिता। चौरस्य विष्ठाभुक्।

4678.

4004. The Same.

Substance, country-made paper. $19 \times 3\frac{1}{2}$ inches. Folia, 86 to 214. Lines, 8 on a page. Character, Bengali of the eighteenth century. Appearance, discoloured and worn-off.

From the middle of the Pātāla-varga to the end of the Brahma-varga.

The colophon of the Brahma-varga runs:—

इति रामनाथविद्यावाचस्पतिक्कते ब्रह्मप्रधानो वर्गः।

In the colophon of the Bhūmi-varga the commentator is styled Mahāmahopādhyāya.

203A, इति महामहोपाध्याय-श्रीरामनाथविद्यावाचस्पतिभट्टाचार्थ-विरचिते चिकार्ण्डरहस्ये दितीयकार्ण्ड भूमिवर्गः।

4679.

3896. The Same.

By Raghu-nātha Cakra-vartī.

Substance, country-made paper. $17\frac{1}{2} \times 3$ inches. Folia, 34 to 146. Lines, 6 on a page. Character, Bengali. Date, Saka 1695. Appearance, old, mouse-eaten and discoloured.

Incomplete at both ends, from the middle of Svargavarga to the end of Manusya-varga.

Colophon:

इति रघुनायचन्रवर्त्तिकतायामसरटी नायां द्वर्गविवर्षं

समाप्तम् ।

 $Post\ Colophon: -$

प्राकाच्दाः १६९५ ते २४ प्रे भाद।

4680.

3524. श्वसरकोषकामुदी। Amara-koṣa-kaumudī.

A commentary on the Amara-koṣa.

By Nayanānanda Šarmā.

Substance, country-made paper. $18 \times 3\frac{1}{2}$ inches. Folia, 17 by counting. Lines, 11 on a page. Character, Bengali of the eighteenth century. Appearance, old and discoloured.

A mere fragment containing only the beginning of the commentary. Even the Svarga-varga is not complete.

See I.O. Catal. No. 982.

4681.

3503. **र्ह्मा**खा। Ratna-mālā.

A commentary on Amara-koṣa.

By Ratnešvara Cakra-vartī, son of Ramā-nātha Cakra-vartī.

Substance, palm-leaf. $17 \times 1\frac{3}{4}$ inches. Folia, 144. Lines, 4 on a page. Character, Bengali of the nineteenth century. Appearance, fresh.

From the beginning of the Pura-varga to the Manusya-varga which is very nearly complete. Unique.

Colophon in leaf 16B:--

इत्ति रमानाथप्रकीतमञ्त्रीरतेश्वरचक्रवर्त्तिवर्षितामरकोष-टीकायां प्रवर्गविवर्णम्।

4682.

1617. ग्रमहोद्योतः। Amaroddyotaķ.

By Purușottama Tarkālankāra.

Substance, country-made yellow paper. 15×3 inches. Folia, 184 Lines, 6 and 9 on a page. Extent in Slokas, 6,600. Character, Bengali. Appearance, very old. Complete.

Post Colophon: —

अम्रद्योतवाङ्माला प्रकोत्तमगुम्मिता।
भूषास्त्वमरसिं इस्य सन्त पादाम्बुनेऽर्पिता[ः]॥
गिरीभ्रसेवा तु दिभा समेधितो
दिभ्रं प्रकाश्यामरसिं इसत्व्वता
उदेतु सन्मानसधीसरोजिनी
मुदेऽमरद्योत उदर्वभानुवत्॥

 $Last\ Colophon:$

इति श्रीप्रकोत्तमतर्कालङ्कारस्वामरयोते। लिङ्गादिसंग्रहाखो दुर्गो वर्गः प्रकाणितः शक्या॥

It is a commentary on the 'Amara-kōṣa' by Purusottama Tarkālañkāra. It is a unique commentary unknown to Aufrecht.

It begins:—

वन्दे छन्दारकागन्दकन्दकुन्देन्दुसुन्दरम्। दन्द्रश्रूकाङ्गकुन्देव दास(?)मन्दारपादपः। तिम्बानुसन्ति (?) कित कामद्वा उपाया
वायादयो वज्जिविधार्थसमुद्रकल्याः ।
यत्नस्तथापि सस सारपरिग्रष्टाय
त्यक्ता सुधां सुमनसो न पिवन्ति सिन्धुम् ॥
राषा वर्णितप्रेषा सनिस न केषान्तनोतु मोदं ।
श्रीपुरुषोत्तमतर्कालङ्कारनिर्म्भिता टीका ॥
राषोर्थक्तिविद्येषः परिमलप्रेषस्त न केषां तनोतु न मोदं ।
श्रीपुरुषोत्तमतर्कालङ्कारकतोऽमर्योतः ॥

Authorities consulted :--

कादम्बरी; 2A, कौम्मपुराण: 3A, कालिकापुराण; 3B, मिह्ना-स्तवः; 5A, रत्नकोष; 6A, खमरमाला; 6B, चिकाग्छप्रेष; 10A, दिख्प-कोष, खामी; 10B, प्रव्दार्णवः; 25A, चान्त्रः; 26B, खागमः; 32A, बैंद्रे, विद्युपुराणे; 49B, विश्वः; 50A, जिनेन्द्रः, चान्त्रः, कालापः; 65A, रष्टुः, 75B, मेदिनी; 78B, रुद्रः; 105B, चिकाग्छः; 131B, भागुरिः; 132A, रभसः; 149B, धरणी; 159A, खनयः; 159B, भरतः; 164B, माध्वी; 165A, ह्लायुध।

4683.

9938. ऋमरकोषः सटौकः।

Amara-koṣa, with a commentary.

Substance, country-made paper. 12×4 inches. Folia, 39. Lines, 9 on a page. In tripātha form. Character, Nāgara. Appearance, fresh.

From the Bhūmi-varga to a portion of the Vanau-sadhi-varga.

4684.

7994. श्रमरकोषटीका। Amara-koṣa-t̄ kā.

(Anonymous.)

Substance, country-made paper. $17\frac{1}{2} \times 4$ inches. Folia, 56. Lines, 10 on a page. Character, Bengali of the seventeenth century. Appearance, old, discoloured and worn-out.

From Svarga-varga to Manusya-varga.

Beginning: ---

ॐ नमो गगोशाय॥

ॐ व्यानमामि संस्कृत्य खार्थं स्क्रानि स्रिक्ताः। संच्यिय नामिलङ्गानुशासनं विद्यणोस्यष्टं॥ ग्राह्यारम्भे विष्वविघाताय व्यभिमतदेवतासंकी तैनेन परिष्टतोप-

देश्रेन च पुरण्यसम्पदी समर्ज्ञयन् ग्रत्थक्तदाह यस्वेति॥

Svarga-varga ends in 22B (खर्गप्रधानो वर्गः खर्गवर्गः) Pātāla-varga ends in 28B (पातालप्रधानो वर्गः पातालवर्गः)

Bhūmi-varga ends in 29B (भूमिप्रधानो वर्गः भूमिवर्गः) and so on to the Manusya-varga.

4685.

8747. ऋमरकोषः सटीकः।

Amara-koṣa with a commentary.

Substance, country paper. $10\frac{1}{2} \times 5$ inches. Folia, 188. In tripātha form. Character, Nāgara. New. Incomplete.

Amarakoṣa with a commentary from—

(1) 5 to 40 leaves. (2) 1 to 50 leaves. (3) 1 to 25 leaves. (4) 65 to 95 leaves. (5) 69 to 81 leaves. (6) 18 to 38 leaves. (7) 40 to 53 leaves.

4686.

8746. श्रमर्कोषटीका । Amara-koşa-tīkā.

Substance, country paper. $12\frac{1}{2} \times 5$ inches. Folia, 41. In tripātha form. Character, Nāgara. Fresh. Incomplete.

The second kāṇḍa. Leaves 1-41.

4687.

5086. पञ्चायतनीव्याखा। Pañcāyatanī-vyākhyā.

Substance, country-made paper. $17 \times 3\frac{1}{4}$ inches. Folia, 5, of which the first is missing. Lines, 8 on a page. Character, Bengali of the eighteenth century. Appearance, old and discoloured. A fragment.

Every leaf of the MS. is marked Pañcāyatanī-vyākhyā on the right hand side.

It is a fragment of a commentary on Amara-koşa, called Pañcāyatanī, as it gives five different interpretations of the opening verse.

4688.

10523. विश्वप्रकाशः। Višva-prakāšaļ.

By Mahešvara.

Substance, country-made paper. $9\frac{1}{2} \times 4$ inches. Folia, 115. Lines, 9 on a page. Extent in Slokas, 2,300. Character, Nāgara. Date, Saṃvat 1809. Appearance, discoloured. Complete.

Last Colophon :-

इति स्रीसकलवैद्यराजस्य परमेश्वरस्य स्रीमन्महेश्वरस्य क्रतौ विश्वप्रकाणे दितीयः परिच्छेदः सम्पर्णः॥

 $Post\ Colophon:$

संवत् १८०८ वर्षे भाइपदे श्रुक्त १२ मंगलं ॥

A homonymic dictionary, compiled in A.D. IIII, well known and often noticed. See Oxf. No. 428, I.O. Catal. No. 1000 and L. 1581.

4689.

754. The Same.

For the MS. see L. 1581 and for the work, H.P.S. Nep. Cat., Vol. II, pp. 106-110.

Leaves 69 to 78 are missing.

Post Colophon:—

ग्रमः संख्या २२४०। श्रीभवानीभाङ्गरार्पणमस्त भने १६१८ ईश्वर नाम संवत्सरे पीष श्रुद्धनवन्यां इन्द्वासरे तिह्विस अप्रेले इत्यपनामा मेराभट तस्य किन्छस्तनुना गदाधरेण लिखितं श्रीवरदोऽस्तु॥

4690.

7224. ग्रिभिधानचिन्तामणिः। Abhidhāna-cintāmaṇiḥ.

The first or synonymous part of Hemacandra's dictionary
(Haima Kosha).

Substance, country-made paper. 104×4½ inches. Folia, 53. Lines, 15 on a page. Character, Jaina Nāgara. Date, Saṃvat 1769. Appearance, discoloured. Complete. A beautifully written manuscript.

Colophon:—

इत्याचार्थय्यी हेम वन्द्रविरचितायां स्थानिचनामणी नाम-मालायां सामान्यकार्ग्यः षष्ठः समाप्तः। तत्समाप्ती समाप्ता चेयं स्थीमद् स्थानिचनामणि-नाममाला।

 $Post\ Colophon:$

संवत् १७६८ वर्षे पालगुनमासे श्रुक्षपच्चे नवमौतिथो स्वर्कवासरे लिखितमिदं प्रक्तकं पूज्यहीरजीकीपरतक्के गंक्र माहिम्। Well known and often printed in India and Europe. See I.O. Catal. No. 1004.

4690A.

6614. The Same.

With an Avacūri.

Substance, country-made paper. 11½×5¼ inches. Folia, 145. In tripāţha form. Character, Nāgara of the eighteenth century. Appearance, discoloured. Complete.

Last Colophon:-

इत्याचार्थश्री हैमचन्द्रविर्घितायां सामान्यकार्यः षष्ठः॥ सूत्र-ग्रंथ १६२१॥

Last Colophon to the Avacūri:—

Post Colophon: -

सुभं भवतु॥ कल्यागामस्तु॥ लेखकवाचकयोः सुभं कल्याणं भूयते भवतु॥

4691.

1733. The Same.

Substance, country-made paper. 11 × 4\frac{3}{4} inches. Folia, 15\frac{5}{6}. Lines, 8 on a page. Extent in \(\bar{s}\) lokas, 2,772. Character, N\(\bar{a}\)gara. Appearance, fresh. Complete in six k\(\bar{a}\)n\(\dagger\)das.

See I.O. Catal. No. 1004, p. 283A. Often printed in India. A critical edition at St. Petersburg, 1847.

4692.

748. ञ्रनेकार्थसंग्रहः । Anekārtha-samgrahah.

By Hema-candra.

For the manuscript see L. 1587.

Leaf 2A:—

्रत्याचार्थ्यहेमचन्द्रविरचिते अनेकार्थसंग्रहे एकस्वरकार्यः प्रथमः।

Leaf 32A :-

इत्याचार्य्यहेमचन्द्रविरचिते अनेकार्यसंग्रहे दिस्<mark>रकार्ह्य</mark> दितीयः।

Leaf 72:--

० चिखरकार्षः समाप्तः।

After 72 begins a separate pagination.

17A, • चतुःखरकाग्रहः समाप्तः।

20A, • पञ्चखरकाराङः सम्पूर्णः ।

20B, in the first line षटखरकार्खः षष्ठः समाप्तः।

Then begins Avyaya-kāṇḍa:-

अधाव्ययानि वच्यन्ते प्राग्वदेव खरक्रमात् इत्यादि

So Rājendra-lāla's statement "अथयकाण्डस्य आदौ खिछतं" is not correct.

The last colophon:—

इत्याचार्य्यहेमचन्द्रविरचितेऽनेकार्थसंग्रहे ऽव्ययानेकार्थकार्यः सप्तमः समाप्तः।

It ends:—

स्रमेकार्थान् समीच्यान्यान् स्रायन्ते माटकाक्रमात्।

प्राव्दा स्रमेके संबद्धाः सुधियां सुखबुद्धये॥

महिश्वरो जगत् कर्त्ता विदुषामुपकारतः।

+ + + + मम ग्रम्थं प्रवर्त्तयत् सर्व्वतः॥

4693.

7999. The Same.

With a commentary called Anekārtha-kairavākarakaumudī.

By Hemacandra.

Substance, country-made paper. $10\frac{1}{4} \times 4\frac{1}{3}$ inches. Folia, 80. Lines, 15 on a page. Character, Jaina Nāgara of the eighteenth century. Appearance, old and repaired. Incomplete at the end.

Beginning : --

परमात्मानमानम्य निजानेकार्थसंग्रहे।
वच्चे टीकामनेकार्थकैरवाकरकोमुदीं॥
विश्वप्रकाश्रशाश्वतरभसामरसिंहमंखवज्ञग्राणां (?)।
व्याद्धिनपालभागुरिवाचस्प्रतियादवादीनां॥
श्रास्त्वाणि वीच्च श्रतशो धन्वंतरिनिर्मितं निषंटुंच।
लिंगानुश्रासनानि च क्रियतेऽनेकार्थटीकेयं॥
लिंगानुश्रासनेऽस्माभिवर्णितो लिङ्गनिर्णयः।
व्यतो न ग्रथितः सूचे ग्रंथगौरवभौक्भिः॥

अय ग्रंथारंभे सूचकारः प्रिष्ठसमयपरिपालनाय प्रत्यू ह्यू होपप्रान्तयेऽभि-धेयप्रयोजनसंबंधप्रतिपादनाय च समुंचितेष्ठदेवतानमस्कारपूर्वकमुपक्रमते। (Text) ध्यात्वार्ह्धतः क्रतैकार्धश्रव्यसंदोहसंग्रहः ।

एकखरादिषट्कांड्या कुर्वेऽनेकार्थसंग्रहं ॥

The second or homonymous part of Hemacandra's dictionary, arranged in six parts.

5A, इत्याचार्य श्रीहेमचन्द्रविरचितायामनेकार्यकैरवाकर-कौमुदौत्यभि-धानायां खोपचानेकार्थसंग्रहटौकायां एकखरकार्यः प्रथमः समाप्तः॥ ६०३॥ अर्छं। अथ दितीयं दिखरकार्यकारभ्यते। तचादौ कान्ताः।

The second kāṇḍa ends abruptly.

4694.

8748. शेषसंग्रहसारोडारः।

Seṣa-saṃgraha-sāroddhāraḥ. (A part of Abhidhāna-cintāmaṇi.)

By Hema-candra.

Substance, country paper. $9\frac{1}{2} \times 5$ inches. Folia, 18. Lines, 8 on a page. Extent in slokas, 275. Character, Nāgara. Date, 1901. New. Complete.

The last colophon runs thus:—

इत्याचार्थ्यहेमचन्द्रविरचितायां स्थिमधानचिन्तामणिवन्नाम-मालायां प्रेषसंग्रह्णसारोद्धारः समाप्तः। श्रीसंवत् १८०१ स्थिक-श्रावण कृषण ४ शुक्रवासरे शुभं।

It begins:—

प्रशिषात्यार्ह्यतः सिद्धसांगश्रव्दानुशासनः।
शोषात्यनाममालायां नामानि प्रतनोस्यहं॥

4695.

<mark>3050, विविक्तनामसंग्रहः। Vivikta-nāma-saṃgrahaḥ.</mark>

By Bhānu-candra Gaṇi, pupil of Sūra-candra.

For the MS. and the work see L. 4015. It gives the derivations of the words in Hema-candrācārya's Nāma-

saṃgraha. It was originally intended for the author's pupils, Bhāvacandra and others. The author was decorated with the title of Upādhyāya by Ākabbara Jallāladīna.

4696.

1734. नाममाला। Nāma-mālā

(otherwise called Sāradā-nāma-mālā).

By Harşa Upādhyāya.

Colophon : --

र्रात श्री हर्षे उपाध्याय विरचितं सार[दा] भिष्ठेयनाममाला हतीयकार समाप्ताः।

Post Colophon :-

संवत् १८६८ मार्गभीर्ष दितीयायां स्रावारेण लेखनं पुल्तकं श्रीगिरिधरलालस्य लेखाः जीवनसमीर्गे १ भोधितं रामचन्त्रेण गिरिजेश्वरार्पणम् १।

There are altogether 433 verses.

The last verse :-

अस्या[ं] श्रीनाममालायां हर्षकीर्त्तिकवेः(वै) हाती। संच्यितमात्रप्रकारेग त्रयः काग्रह[ः] प्रकीर्त्तिवा[ः]॥

Beginning:

प्रयाम्य परमात्मानं सचिदानन्दमीश्वरम्। ग्रश्नांम्यच्चं नाममालाः मालामिव मनोरमाः॥

सरखतीनाम।

वाग्देवी ग्रारदा ब्राह्मी भारती गौ[:] सरसती। हंसयाना ब्रह्मपुत्री सारदा वरदास्त न(ं): ॥

गगोपानाम ।

विनायकः पर्श्वपाणि[ः] विष्रराजो गजाननः। दैमातुर एकदन्तो लम्बोदरगणाधिषः॥ गौरीसृतस्य हेरम्बस्तथामूषकवाहनः। कार्य्यारमोष सर्व्येष सिद्धिबद्धिप्रदोऽस्त स॥

End:

च्यादेसदीधा (?) नाम । प्रत्यादिष्ठं प्रतिचिप्तं निरस्तं नुझमीरितम् । पाठनाम । पठनं पाठनं पाठो प्रास्त्रपाठस्त्रधेव च ॥

4697.

3741. हाराबली। Hārābalī.

By Purusottama.

Substance, country-made paper. $15 \times 2\frac{1}{2}$ inches. Folia, 16. Lines, 5 on a page. Character, Bengali. Date, Saka 1591. Appearance, wornout. Complete.

Colophon :-

इति मचाग्राब्दिकश्रीपुरुषोत्तमदेवविरचित चारावली समाप्ता।

Post Colophon :--

लिपिरेघा श्रीमतो जगनायदेवश्रम्भणः। श्रक १५६१ तें ५ मार्गशीर्षस्य।

A Sanskrit dictionary of uncommon words. See L. 531 and I.O. Catal. No. 1020.

The work has been printed repeatedly in India.

4698.

2830. The Same.

By Purușottama Deva.

Substance, country-made paper. 19×5 inches. Folia, 12. Lines, 7 on a page. Character, Bengali. Appearance, discoloured. Complete. Ink failing.

A well-known Sanskrit dictionary placed by Dr. Wilson in the tenth or eleventh century. For the beginning and the end of the work see L. 531. Repeatedly printed in India.

Purusottama appears to be the same as the author of Bhāṣāvṛtti and Trikāṇḍa-šeṣa and he adorned the Court of Lakṣmaṇa Sena, the last Hindu king of Bengal, in the end of the 12th Century A.D.

4699.

9312. मेदिनीकोषः। Médinī-koṣaḥ.

By Medinī-kara.

Substance, country-made paper. 10×4 inches. Folia, 7. Lines, 13 on a page. Extent in slokas, 230. Character, Nāgara. Appearance, tolerable. Incomplete. Written in a beautiful hand.

To the end of the Kānta-varga.

The MS. of Desāvali-vivṛti in the Sanskrit College Library says that Medinī-kara the author, the son of Prāṇa-kara, was the founder of the city of Medinī-pura in Bengal in probably the thirteenth century A.D. when Bengal was a Province of Delhi and Orissa was independent and included the border district of Medinī-pura in it. Medini-kara was a governor under the Gaṅga kings of Orissa.

See I.O. Catal. No. 1024.

4700.

4496. The Same.

Substance, country-made yellow paper. 12½×4 inches. Folia, 174. Lines, 6 on a page. Character, Bengali. Date, Saka 1746. Appearance, fresh. Complete.

Last Colophon :-

इति मेदिनी कर स्तानेकार्थकोषः समाप्तः।

Post Colophon Statement:—

श्वभं भ्र्यात्। श्री हाराधन भ्रम्भेणा लिखितोऽयं कोषः। श्री भ्रितः। भ्रकाब्दा १७४६। संवत् १८८१। चैत्रस्याष्टाविंभ्रति-दिवसे सम्पूर्णोऽभवत्।

श्रीश्रीमनमहादेवो जयति अँ॥

4701.

4426. The Same.

Substance, country-made paper. $16\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 110. Lines, 7 on a page. Character, Bengali of the nineteenth century. Appearance, fresh. Complete.

4702.

3541. The Same.

Substance, palm-leaf. $17 \times 1\frac{1}{2}$ inches. Folia, 149. Lines, 3, 4 on a page. Character, Bengali. Appearance, worm-eaten. Complete.

4703.

2823. The Same.

Substance, country-made yellow paper. 19½×3½ inches. Folia, 3. Lines, 7 on a page. Character, Bengali in a modern hand. Appearance, fresh.

A fragment of the well-known homonymous dictionary.

4703A.

10458. रहकोशः। Ratna-košaḥ.

Substance, country-made paper. $5\frac{1}{2} \times 3$ inches. Folia, 38. Lines, 5 on a page. Extent in slokas, 288. Character, Jaina Nāgara of the nineteenth century. Appearance, fresh. Complete.

Enumeration of things of definite numbers. For a work of similar nature see Oxf. 352A.

Beginning : --

रत्नकोशं वस्तुविज्ञानं व्याख्यास्थामः। सर्व्वशास्त्रमयं रम्यं सर्व्वशास्त्रप्रकाशकम्। अल्पग्रत्यं सुबोधाधं रत्नकोशं समस्यसेत्॥

तच प्रतेन सुचागां संग्रहः॥

यथा चौर्या भुवनानि चिविधनोकस्थानानि। चिविधा भूमिः। चिविधाः पुरुषाः। चयः पदार्थाः। चलारः पुरुषार्थाः। षट्चिंप्रहाजवंग्याः। सप्ताक्षं राज्यं।, etc., etc.

6A, षट्चिं भ्रहानवं भाः॥

सूर्यवंगाः। सूर्य्यवंग्र। सोमवंग्र। यादव। कईम।
परमार। दल्लक। कुरु। चाह्रकान। चालुका। स्मिटक।
ग्रिलार। संघवा। चापो। घुट। प्रतीष्टार। लडुक।
राष्ट्रकूट। टाकवंग्र। करटवंग्र। केटपालवंग्र। चंदेल।
ग्रुडिल प्रन्न। पोतिक। मोरिकं। संक्षकानक। धामपाल।
व्यनंग। निकुंभ। दाष्टिम। कालमख। दिधपक। ह्रग्र।
हरिपाटु। हाड़ा। मोर्य। दार्भिक। डोडिकास्थ।

(But by actual counting we get 37 names of royal families.)

15A, चतुरभौतिदेशः।

पूर्व खड़्ज गौड़। कान्यकुछ। किल्हा गाह्म। बङ्ग। बङ्गाल। कुरंग। राठ। वरेन्द्री। यामुन। सत्तपार। खन्तर्वेद। मध्यकुरु। प्रहरल। कामरूप। खींढ। पींड। पांचन। स्रसीन। जालंधर। लोहित। पश्चिम। थल। वालम। सीराष्ट्र। कुंकुण। लाट। श्रीमाल। खर्वंद। मेदपाट। मारु। कच्छ। मालवा। खवंती। पारियाच। काम्बोजा। तामलिप्ता। किस्ता। स्निकट। सावरी। वाक-राण।

उत्तर। गुर्क्कर। सिन्धा कोकन। नैपाल। इच्चा।

तुरुक्ताण। ताजिक। वर्ळर। घस। कीट। कास्मीर। घळेर?। हिमाचल। लोइपुर। स्वीराधाधदित्रण। पतय (१)। मल्य। सिंइल। पांडु। कीप्रल। तामल। खन्य। विंध्य। कर्णाट। द्रविड। श्रीपर्वत। विराट। विदर्भ। लांजी। तापी(यी)तट। महाराष्ट्र। खाभीर। नर्म्म(र्व)दातट। कामाच्या। कठे। पांयितिकं। वाउदी॥ देशास्त्रेति॥

End:-

पंचिविध प्रभुत्वं। ज्ञानं। दान। स्थानं। अपग। प्रभुत्वंचेति॥

Colophon:—

इति श्रुतिवस्तुविज्ञाने रत्नकोषे सूचनिर्देशो बाखातः॥

4704.

8990. श्रिभधानचन्द्रिका। Abhidhāna-candrikā.

By Misra Bhīma-sena.

Substance, country paper. $10\frac{1}{2} \times 4\frac{1}{2}!$ inches. Folia, 42. Lines, Il on a page. Extent in $\bar{s}!$ okas, I,100. Character, N \bar{a} gara. Dated, Samvat 1740. Old. Fresh.

Complete in 51 leaves of which 16-20, 37, 47-49 are missing.

It begins thus:-

ब्रह्मेशानस्रेन्द्रविन्दितपदं नीलाम्बद्रश्चामलं रत्नोद्गासिकिरीटकुग्छलधरं कोदग्छवाग्येर्यं। भित्तप्रह्मजनेषु भूरिकपया स्नेराननाळां सदा सीतालच्याग्यवायुस्तनुसिहतं श्रीरामचन्द्रं भजे॥१॥ गुरुचरग्युगं प्रग्रम्य मूर्द्भा जड़ताध्वान्तविनाशने पटौयः विविधं मितिविकाशनैकहेतुं क्रियते खल्वभिधानचन्द्रिकेयम्॥

See Ulwar 1225, Extr. 279.

It is more a dictionary of medical terms than anything else.

Bhīma-sena as a grammarian is quoted by Rāyamukuṭa and by Padma-nābha.

4705.

1252. श्र**ब्द्वाल्प**द्ग्। <u>Sabda-kalpa-dru.</u>

Otherwise called केंश्वनिर्घण्टु। Kesava-nirghanțu.

By Kešava.

Substance, country-made paper. 11½ × 5 inches. Folia, 113. Lines, 8 to 9 on a page. Extent in slokas, 2,825. Character, Nāgara. Appearance, very old and worn-out. Incomplete at the end.

For the beginning of the work see Burnell 48B and Oxf. 189.

According to Burnell the author consults Kātya, Vācaspati, Vyāḍi, Bhāguri, Aniara, Maṅgala, Sūhasēnika, Mahesvara and others.

This is a copious, classified vocabulary, having 27 sections, divided into three kāṇḍas मू, भुदः, खः, after the fashion of Amara-koṣa. It is a modern, but very rare work, usually going by the name Keṣava-nirghaṇṭu. (See Infra.)

4705A.

6626. The Same.

By Kešava Vyāsa.

Substance, country-made paper. 11½×5 inches. Folia, 167. Lines, 13 on a page. Extent in slokas, 4,200. Character, Nagara. Date, Samvat 1721. Appearance, fresh. Complete.

See the previous number.

This is the author's copy dated Samvat 1721.

The work ends:-

कल्पही केप्रवक्तते फलिते नाम सत्फलैः। स्यादीनां सर्व्वलिंगानां प्रकांडः सिद्धिमागतः॥

(Common to every section.)

द्रतीच ग्रव्दकल्पहुर्यासकेग्रवनिर्मितः।

भूर्भुवः खिस्तिभः कार्ग्यः संप्राप्तः सिद्धिमृत्तमां॥

भातः प्रवध्यमालं पांश्रमत्तं चितेरिव।

तच्छोध्यं लेखनेपाद्येः खागारमिव पर्ग्यितेः॥

श्रमेग्रानेन मे देवो दिल्लामृत्तिरीश्वरः।

विबुधेः सक्तनैः सार्द्धमनुकूलोन्तु मे विभुः॥

विक्रमात् पारसीकाव्ये याते ॐश्रावग्रेऽसिते (?)

भूतार्कपृष्यभे काग्र्यां लेखितो लिखितो खिलः॥ (?)

Post Colophon: -.

संवत् १७२१ वर्षे प्रथमश्रावणक्रणचतुर्दश्यां रविवासरे काग्गीनिवासिना केग्रवयासेन कल्पहुनाममालाख्यो ग्रंथः।

श्रीरस्तु ॥ सर्व्वजगतः ॥ पुरागणपुरुषं देवं श्रीग्रं विश्वेश्वरं विभुं। स्रोनेकमेकं सकलं निष्कालं तसुपास्म हे॥

लिखितो लेखितस्।

ग्रंथम्रंखा ४२०० श्रीगुरुचरणेभ्यो नमः॥

कल्पद्री नाममालायां खखाप्यब्धिमिताः किल। द्राचिप्रदत्तरफ़्लोकसंख्या चेया मनीविभिः॥

श्रीरस्तु॥

4706.

4766. नानार्थशब्दकोषः। Nānārtha-sabda-koṣaḥ.

Substance, Nepalese paper. $10\frac{1}{2} \times 3$ inches. Folia, 111. Lines, 6, 5 on a page. Character, Newari of the eighteenth century. Appearance, discoloured and worm-eaten. Very nearly complete. Breaks off in the middle of the Yānta-varga.

Beginning:

ॐ नमो हरिहराभां।
पातु वो मदकालिम्ना घविलम्ना(व) रदस्य च।
गङ्गायमुनयोः सङ्गं वहन्निव गजाननः॥
टषाङ्गाय नमस्तुभ्यं यस्य मौलिविलम्बिनी।
जटावेष्टनजां ग्रोभां विभावयित जाह्नवी॥
पूर्व्याचार्यस्तिवींच्य ग्रव्द्रशास्त्रं निरूप्य च।
नानार्थग्रव्दकोषोऽयं लिङ्गभेदेन कथ्यते॥
प्रायग्रो रूपभेदेन विशेषणवण्यात् क्वचित्।
स्त्रीपुंनपुंसकं चेथं विशेषोत्तेख्य (च) कुचचित॥ इत्यादि।

4707.

3856. **च्याद्यन्तकोषः ।** Lyādyanta-koṣaḥ.

By Hṛdaya.

Substance, Nepalese paper. $11 \times 2\frac{1}{2}$ inches. Folia, 80, the eight leaves at the beginning have lost their leaf-marks by corrosion, being very much damaged and worm-eaten. Then we get the leaves marked 11, 14 and 15, then 18 to 80 of which 33, 36, 51 and 58, 76 are missing. Lines, 8 on a page. Extent in slokas, 19,000. Character, Newari of the seventeenth century. Appearance, old, discoloured and worm-eaten. Incomplete both ends.

Colophons:—

24B, इति दिजवर श्रीहृदयविरचिते ल्याद्यन्तकोषे लिङ्गः काग्छः प्रथमः समाप्तः; 29B, नपंसकप्रकरणं दितीयं समाप्तमः; 41A, इति स्त्रीलिङ्गप्रकरणं हतीयः समाप्तः;

There is no colophon to the pumlinga-prakarana, which ends in 47B after which we get the following:—

उत्ताः खरान्ताः स्त्रीलिङ्गा इदानीं श्रञ्जनान्ता उच्चन्ते; 62B, इदादीं सर्व-नामा उचन्ते।

The manuscript comes abruptly to an end, while dealing with the declension of the pronouns.

4708.

4833.

Substance, palm-leaf. $11\frac{3}{4} \times 2\frac{1}{4}$ inches. Folia, 1 to 66, of which the following leaves are missing: 5, 7, 55, 58, 59, 62, 64 and 65. Character, Maithila. Appearance, old and discoloured.

Written in two different hands, the first hand wrote only up to 6A and the second the rest.

The manuscript contains neither the name of the work nor that of the author. It gives different meanings of words arranged in the main in the order of the initial vowels and consonants and of the final consonants.

The object of the work:—

ं सरकाद्यादिकाद्यन्ता अनेकार्था यथाक्रमम्। दृष्टान्तेन निवध्यन्ते भिज्ञाद्यन्तास्त्र केचन॥

Then begins the work:—

यक्कीं ऽर्क्कापर्गे स्कटिके विडोनसि दिवाकरे। यक्कीं धवलार्के स्थात् रोगोन्मादितकुक्कुरे॥ कोकिले ऽलसको भेके मधूके पद्मकेण्रे। यंयुकं ग्रह्णहर्णावस्त्रेऽपि-वस्त्रमानोत्तरीययोः॥

After the last colophon इत्यव्ययवर्गः, we have the well-known verse of Bhavabhūti: ये नाम केचिदिन्न नः प्रथयन्यवज्ञां, etc., etc.

4709.

760. शौघ्रबोधिनी नाममाला।

 $ar{S}ar{\imath}ghra$ -bodhi $nar{\imath}$ - $nar{a}ma$ - $mar{a}lar{a}$.

By Puṇḍarīka Viṭṭhala of the Kārmāṭa Caste (?).
A metrical lexicon in four parts.
For the manuscript see L. 1578.

4709A.

562. पञ्चतत्त्राप्रकाशः। Pañca-tattva-prakāšaļ.

By Venī-datta.

For the manuscript see L. 1436. The five tattvas are the five elements.

The following verse gives the date of the work, which Rājendra-lāla thinks to be that of the copy of the manuscript:—

इति निगदित एषः भाव्दिकानन्दकारी
क्चिक्चिरसुवर्णोङ्गासमानः प्रकाभः।
चितिगगनतुरंगचौणिसंख्येऽर्कवर्षे (1701)
सुचिधवलसुष्ट्यां भानुवारे च इस्ते॥

The work was written at the request of the son of Mīramīrā:—

पञ्चतत्त्वप्रकाशोऽयं वेग्गीदत्तेन धीमता। प्रकाश्मितः प्रकाशार्थो मीरमीरासुताज्ञ्या॥

LEXICON SPECIAL (EKĀKṢARĀDI-KOṢA).

4710.

2535. अनेकार्थकोषः । Anekārtha-koṣaḥ.

By Mankha.

For the MS. and the work see L. No. 2584.

It is not anonymous as Rājendra-lāla says. It is by Mankha. Rājendra-lāla reads संचीपतः कीषं but it is कुरते नैकार्थानां प्रव्हानां "मञ्जूकः" "कोप्रम्"।

Printed in Vienna, Edited by Theodore Zakaria, 1893 (page 379 A Supple. Catal. of Sans. Prak. and Pāli MSŠ.).

4711.

1668A. अनेकार्थध्वनिमञ्जरी।

Anekārtha-dhvani-mañjarī. By Mahā-Kṣapaṇaka.

Substance, country-made paper. $10\frac{1}{2} \times 4$ inches. Folia, 13. Lines, 6, 7 on a page. Extent in slokas, 250. Character, Nāgara. Appearance, very old.

Leaves are injured in the left hand side. Attempts have been made by pasting ordinary papers to restore the letters destroyed. Divided into three parts; every alternate letter of the colophons is intentionally omitted.

Colophons:-

7A, इ[ति] श्री[का] प्सी[रा] सा[ये] म[हा] च्च[प] ण्य[क] वि[र] चि[ते] ऽने[का] थैं[ध्व] नि[मं] ज [थैं। प्रलो का] धि[का] रः [स] मा[प्तः]।

11B, इ[ति] श्री[का] असी[रा] झा[ये] म[हा] च्च[प] ण[क] वि[र] चि[ते] ख[ने] का[र्थ] मं[ज] थ्यं[ख] र्द्ध[क] प्लो[का] थि[का] राहि [स] मा[प्ताः]।

14A, इ[त] श्री[का]भ्री[रा]मा[ये] म[हा]च्च[प]ण[क]वि[र]चि[ते]
ने[का]र्थ[मं]न[र्थां]पा[दा]धि[का]र:[ट]वी[यः] स[मा]मः॥

Beginning of the first chapter:—
शुद्धवर्णमनेकार्धप्रव्दमौक्तिकमुत्तमं।
करछे कुर्वन्तु विद्यांसः श्रद्धधाना दिवानिग्रम्।

End of the first chapter:—

पुग्छरीकः स्मृतो व्याघः पुग्छरीकः कमग्छलुः।

पुग्छरीकः सितो वर्णः पुग्छरीकं सरोक्हम्॥

Second chapter begins:—

खट्टे दारेषु सज्जायां तत्पण्रब्दोऽभिधीयते।

ताराखमौ गटचस्थाने धिष्णामाज्जर्मनीषिणः॥

It ends:—

प्रांकरो टमभे प्रम्भौ विशेषे प्राक्तरं मतम्।

कञ्जः केण्रो निधौ कञ्जं कञ्जं पौयूषपद्मयोः॥

Third chapter begins:—

राजा चन्द्रोन्टपो राजा पयः च्लीरं पयो जलम्।

मित्रो भानुसुहृन्मित्रं दरं छितं दरो भयम्॥

It ends:—

अन्तेवासिजनां प्रवत्त्वार्षे (?) तथा स्मार्णे।

उपनयते सीभाग्यं पठतां संश्रवतामनिश्रम्॥

For reference see L. No. 1404, I.O. Catal. No. 1029 and Burnell, page 50B. Printed in Benares (1868).

4711A.

9370. The Same.

Substance, country-made paper. $12 \times 4\frac{1}{2}$ inches. Folia, 15. Lines, 8, 9 on a page. Extent in slokas, 240. Character, Nagara. Appearance, tolerable. Complete.

A vocabulary of homonymous words and not of synonymous as R. Mitter says (see Vol. IV, p. 28, No. 1404), it is divided into the following sections:—

(1) Slokādhikāra, treating of such words as take up a full couplet in their different meanings, (2) Ardha-slokā-dhikāra, treating of words, the meanings of which take half a couplet, (3) Pādādhikāra, treating of words, the meanings of which take up a fourth of the couplet, (4) Ekākṣara-pāda, which gives meanings of a single letter which also take up a fourth of the couplet.

See I.O., Vol. II, pp. 290, 291. The fourth does not appear in I.O.

It begins:—

खकारो वास्रदेवः स्थात् खाकारस्व पितामहः। इकार उच्यते कामः लच्चीरीकार उच्यते।

It ends:-

सः कोपे वार्णे प्रस्थे तथा धूलिनि कौर्त्तितः। चाद्गोपे वार्णेच्य तथा स्रूलिनि कौर्त्तितः। चः चीत्रे रचसि प्रोक्तो बुधैः चः प्रब्दशासने।

Colophon:—

इत्यनेकार्थ समाप्तं।

इति श्रीकाध्मीरामाये महाच्चपणकविर्चितायां अनेकार्थध्विनमञ्जर्थां चतुर्थे एकाच्चरपादः समाप्तः।

I.O. Catal. under No. 1030 describes another chapter, the name of which is not given. It may be included in the first Pāda, called জৌকাঘিকাহ, as the words it treats of take up one full couplet.

The MS. noticed by R. Mitter under No. 1404 gives one more chapter named সুব্দোষ্থাৰ .

5291. एका ध्रुकोषः। Ekākṣara-koṣaḥ.

By Purusottama Deva.

Substance, country-made paper. $17\frac{1}{2} \times 3\frac{1}{4}$ inches. Folium, one. Lines, 13 in all. Character, Bengali of the eighteenth century. Appearance, old and discoloured. Complete.

For the beginning see I.O. Catal. No. 1042:— अकारो विष्णदह्यः व्याकारक्त पितामहः।

4713.

3944. The Same.

Substance, country-made paper. $12\frac{1}{2} \times 3\frac{1}{4}$ inches. Folia, 3. Lines, 6 on a page. Extent in 5lokas, 40. Character, Bengali of the eighteenth century. Appearance, discoloured. Complete.

Colophon:---

इति श्रीपुरुषोत्तमदेवविरचितं एकाच्चरकोषाभिधानं समाप्तम्।

See I.O. Catal. No. 1042. In the present MS. the vowels come after the consonants.

The consonants begin :—

कः प्रजापतिरहिष्टः को वायुरितिप्रब्दितः।

Vowels begin :-

स्रकारो वासुदेवः स्थात्।

4714.

9807. The Same.

Substance, country-made paper. 10×6 inches. Folium, one. Lines, 8 on a page. Extent in slokas, 44. Character, Nāgara. Date, Saṃvat 1909. Appearance, old.

A vocabulary of words of one letter. It is well known.

Beginning:-ॐ खस्ति श्रीगग्रेशाय नमः। च्यभिधानं प्रवच्यामि नानाभ्रव्दार्थविस्तरं। संख्यावद्भिरुपाख्यातं सदेकाच्चरा + + + ॥

अधैकाद्धारकोषः।

अकारो वासदेवे च आकारस्त पिताम इः। व्यर्थवादे च मगडल्यां व्याप्रव्यः परिकीर्त्तितः ॥ इत्यादि । लिपिक्ततं साह्विदिनाह्नयेन वैग्राखवदी १४ संवत् १८०८ ७०।

4715.

9171. The Same.

Substance, country-made paper. $12 \times 6\frac{1}{2}$ inches. Folia, 2. Lines, 13 on a page. Extent in šlokas, 78. Character, Nāgara. Appearance, tolerable. Complete. Neatly written with "एको" on the left hand margin.

It begins thus:-

श्रीगगोपाय नमः।

स्मिधानं प्रवच्यामि नानाश्रब्दार्थविस्तरं। साख्यं चारु रुचं यत्तरेका चारमु दा हृतं ॥ १ ॥ अकारो हरिरुदी च आकारस पिताम हः। इकार उच्यते कामः लच्मीरीकार उच्यते ॥ २ ॥ उकारः प्रक्लरः प्रोत्तः ऊकारो विष्णरुचते। ऋकारो देवमाता स्थात् ऋकारो दनुजपसः॥३॥ ल्टकारो देवमाता स्थात् नागमाता ल्हः संस्मृता। एकार उच्चते विषारिकारस महेश्वरः॥ ४॥ इत्यादि।

End:

इस्देदे समाख्यातो हा गानेऽपि निगयते। हाहिति हः प्रकथितो विज्यमेहः प्रकीर्त्तितः ॥ ३६ ॥ हिः पादावर्गो प्रोक्ता हिः खाद्वेलवधार्गो। चः च्रमायां चोदने च चोदने च प्रकीर्त्तितः॥ ३०॥ चः चमो चा एषियाच तथा दुर्भाषणे मतः। स्रकारादिचकारान्तो चान्तवर्णानाच एथक् २॥३०॥ स्रिभिधानं समासेन कथितं बुधसंस्तृतं॥३६॥

Colophon:-

इत्येका च्तर नाम माला। शुभमस्तु। १। राम राम राम राम

4716.

1668B. एकाष्ट्राभिधानम्। Ekākṣarābhidhānam. It covers three leaves only. For a description see I.O. Catal. No. 1042.

4716A.

<mark>6888. एका छर्निर्</mark>णयः । Ekākṣara-nirṇayaḥ.

Substance, country-made paper. $10 \times 4\frac{3}{4}$ inches. Folia, 2. Lines, 11 on a page. Character, modern Nāgara. Appearance, fresh. Complete.

Colophon : -

इति एकाच्चरनिर्णयः॥

The object of the work:—

त्रागमेभ्योऽभिधानेभ्यो धातुभ्यः प्रव्दशासनात्। इतीत्येकान्तरं नामाभिधानं क्रियते मया॥

Then it goes on:—

कः प्रजापित[रा]दिष्टः को वायुरिति प्रब्दितः। कञ्चात्मनि समाख्यातः कः प्रकाप्म उदाहृतः (दः)॥

It consists of 33 verses of the anustup metre:—

End:—

खोकारो भैरवो देवो खोकारोऽनन्त उद्यते। खद्य स्थात् परं ब्रह्म खस् स्थादापि महेश्वरः॥

146. दिरूपकोषः। Dvi-rūpa-kosah.

By Purușottama Deva.

This manuscript has been noticed by Dr. Rājendralāla Mittra under No. 471.

4718.

5244. The Same.

Substance, country-made yellow paper. $15 \times 3\frac{1}{4}$ inches. Folia, 3. Lines, 7 on a page. Character, Bengali of the nineteenth century. Appearance, discoloured. Complete.

A collection of words, spelt in two different ways. For the beginning see L. 471; I.O. Catal. No. 1037, where it is attributed to Purusottama Deva. But the present manuscript differs from the I.O. MS. at the end.

It ends thus:-

प्युरं प्रयुविख्यातं मञ्जलं मञ्जलं मतम्। प्रागन्यं पीयते प्रागन्यी तत्र कीर्त्तिता॥ (?)

Colophon:

इति दिख्पाख्यकोषः समाप्तः॥

Post Colophon:—

श्रीमत् पिढचरणाः भ्रागम्।

4719.

3946. The Same.

Substance, country-made paper. 15×3½ inches. Folia, 4. Lines, 5 on a page. Extent in šlokas, 60. Character, Bengali of the eighteenth century. Appearance, fresh. Complete.

Colophon:—

इति दिख्पाख्यः कोषः समाप्तः।

An anonymous Koṣa of words of different spelling.

Beginning : --

ॐ नमो गर्णेशाय।

लच्चणविभिष्ठ-प्रस्कृतविदितान् देख्यमाश्रितान् भ्रब्दान्। वच्चाम्यधुना भ्राब्दिकजनसुखजननाय यह्नेन ॥ भवेदाधाढ व्याभाको विषुविदिश्वत्तथा। मातुः व्यसा मातुः खसा कभ्रायां कथिता कथा॥ सम्बलं भ्रम्बलं प्रोक्तं कुभ्रलं कुष्ठलन्तथा। वासवो वाभ्रवो वापि विभिष्ठोऽपि वसिष्ठकः॥

4720.

3815. नानार्थध्वनिमञ्जरी।

 $N\bar{a}n\bar{a}rtha-dhvani-ma\bar{n}jar\bar{\imath}.$

By Gada Simha.

Substance, country-made paper. $14\frac{1}{2} \times 3$ inches. Folia, 8. Lines, 5 on a page. Extent in slokas, 105. Character, Bengali of the eighteenth century. Appearance, fresh. Complete.

Colophon:

इति श्रीगदसिं इविरचितानेकार्थध्वनिमञ्जरी।समाप्ता।

Post Colophon:—

श्रीकालीचरणे ममाचला भिक्त[र]स्तु।

It ends:—

स्त्रमर-रुद्र-गङ्गाधर-धरिण-रत्नकोषानालोक्य संचीपात्। नानार्थध्वनिमञ्जरीयमभिच्चिता श्रीगदिसंचेन परमयतेन ॥

4721.

3894.

Substance, country-made paper. 15½×3 inches. Folia, 7. Lines, 6 on a page. Character, Bengali of the eighteenth century. Appearance, discoloured.

The MS. contains (1) एका चारकोषः ending in 3A, and (2) अनेकार्थमञ्जरी।

See I.O. Catal. No. 1042, where the first work is stated to be by Purusottama Deva.

The present MS. begins with π , leaving out the vowels. Then follows Anekārtha-manjarī which begins:—

ख्यवतु वो गिरिसुता ग्रिशिस्तः प्रियतमा। वसतु मे हृदि सदा भगवतः पदयुगम्॥

ॐ नमो गगेशाय।
सरस्वयाः प्रसादेन कविर्वभाति यत् पदं।
प्रसिद्धमप्रसिद्धं वा तत् प्रमाणच्च साधु च॥
श्रिवं भदं श्रिवः श्रम्भः श्रिवा गौरौ श्रिवाभया।
श्रिवः कौलः श्रिवा कोष्ट्रौ भवेदामलकौ श्रि[वा]॥
गौरौ श्रिवप्रिया प्रोक्ता गौरौ गोरोचना मता।
गौरौ स्यादप्रस्ता स्त्रौ गौरौ कनौयसौ स्तमा॥

It ends thus:—

प्रास्ति विगलिते मात्रे मातुलादि घनागमे। संचीपे भक्तसिक्ये [च] तुच्च्धान्ये पलालके। पच्चपाते [च] मानार्द्धे पच्चेति सन्धिपार्श्वयोः (?)॥

Colophon:

इत्यनेकार्थमञ्जरी समाप्ता। It differs from I.O. Catal. No. 1032.

4722.

3351-3353A. Contains four works.

Substance, country-made paper. 19×4½ inches. Folia, 23. Lines, 5 on a page. Character, Bengali of the nineteenth century. Appearance, fresh.

I. एकाच्यरकोष ending in 3B.

It begins:—

चः ने भ्रवे समाख्यातः स्थादाकारः पितामहः।
इकार उच्यते कामो लच्चौरीकार उच्यते॥
उकारः भ्रद्धरः भ्रोक्त ऊकारस्वेव लच्चग्रे।

It ends in the first line of 3B:—

चाः चाने वर्चास प्रोक्तो विदक्षिः प्रव्यपासने।

चोने च चामिकः प्रोक्तो बुधैः प्रव्यानुपासने॥

Colophon:

रुखेकाच्चरकोषः समाप्तः।

This is not by Purușottama; for his work see Catal. 4728.

4722A.

II. Anekārtha-dhvani-manjarī begins at 3B, and goes to the end of the MS.

4723.

III. A homonymous dictionary, ascribed sometimes to Durga-Simha, sometimes to Gada-Simha, here to the latter.

It begins in the second line of 3B of the bundle marked 3351 to 53.

Colophon in the third line of 10A:—

इति श्रीगदसिंचिवरिचवा नानार्थध्वनिमञ्जरी समाप्ता।
See I.O. Catal. No. 1032, Oxf. 194A.

4724.

IV. नानार्थर्त्नम्। Nānārtha-ratnam.

By Šrī-nātha.

It begins in the fourth line of 10A of the bundle marked from 3351 to 53A, and ends in the first line of 18B of the same bundle.

A homonymous dictionary.

It begins:—

यं गद्य-पद्य-वचसां निकरेः प्रभाते किञ्चित्स्फरत्कमलकोरकच्क्तयुग्माः । संयत्य चेन्द्रियगगा मुनयः स्तुवन्ति भूयादसौ ग्रहपतिर्मम साध्यसिद्धौ ॥ नानाकोषान् समालोक्य विचिन्य परिष्ठतैः सह। नानार्थरतं कुरुते श्रीश्रीनाथ इदं लघ॥ जानन्ति परिष्ठताः सर्वे तद्धें न परिश्रमः। साचित्रा(?) विषदो ग्रन्थः प्रिश्विभर्ग्रह्मते मुदा ॥ अनेकार्थकोषेखनेकेषु सत्सु भवेद्यर्थ एव प्रबन्धो लघर्नीः (?)। विधी पूर्णदेहे यथा ध्वान्तमोधे कलां तस्य भाले विभक्तिं समरारिः॥ नानार्थः प्रथमान्तोऽच ज्यो लिङ्गन्त रूपतः। स्वीपंनपंसकैः प्रव्दैः बोद्धयमपि कुचचित्॥ सप्तम्यन्तस्तु तदाच्यं सप्तमी न विशेषगो। वर्ज्जयित्वा स्त्रियां पंसि स्तीवे चेती इ निश्चितम्। लन्ताथादिग्रब्दच पञ्चादेव हि योजयेत्। कान्तादिप्रक्रमेगीव पर्याय उच्चतेऽधुना ॥ प्रकाशे पवने काले ब्रह्माखात्मनि कः प्रमान्॥

It ends:—

अत्सञ्चने रतदग्हे यवचारेऽपि पंस्ययम्। वाजे सच्चाये पद्मः स्थात् पुमानवसवेऽपि च॥

Colophon:

इति श्रीश्रीनाथविरचितं नानार्थरतं समाप्तम्।

3353B. दिरूपकोषः। Dvi-rūpa-koṣaḥ.

By Purusottama Deva.

It begins in the first line of 18B of the bundle marked 3351 to 53, and goes to the end of the bundle.

Colophon:—

इति पुरुषोत्तमविरचितो दिरूपकोषः समाप्तः।

A vocabulary of words, spelled in two different ways. See I.O. Catal. No. 1037.

4726.

8020. एकाष्ट्राकोषः। Akākṣara-koṣaḥ.

By Bhāskara Paṇḍita.

Substance, country-made paper. 15×4 inches. Folia, 2. Lines, 6 on a page. Extent in Slokas, 40. Character, Bengali of the eighteenth century. Appearance, old and discoloured. Complete.

Beginning:—

ॐ नमो गङ्गायै॥

कः प्रजापतिरुद्धिः को वायुरिति प्रब्दितः। कञ्चातमनि (च्याकतमाच) समाख्यातः प्रकाशे क उदाहृतः॥

Colophon:—

श्रीपाखितभास्तरविरचित एकाच्चरकोषोऽभिधानं समाप्तं।

4726A.

6859. **क्रियाकोषः** । *Kriyā-košaḥ*.

By Rāma-candra, son of Visva-nātha, disciple of Kṛṣṇa Paṇḍita.

Substance, country-made paper. $9\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 5. Lines, 10 on a page. Character, modern Nāgara. Appearance, fresh. Incomplete.

This gives the meanings of the roots, which are classified according to their imports—apparently a very modern work. Aufrecht in his Cat. Cat. III mentions Kriyā-koša as an abridgment of Bhaṭṭamalla's Ākhyāta-candrikā, by Rāma-candra, son of Višva-nātha. The present MS. is incomplete and the author's name is not given.

The mangalacarana and the object of the work:

परसीपदायात्मने चान हं + सदाख्यात रूपं च यत् प्रत्ययात्मा।

प्रक्रत्यन्वितं कर्त्तृकस्माभिधानं स्वत्यतिपातीति विज्ञायते जैः॥१॥

प्रत्यस्य पितरी भक्त्या कृष्णपंडित प्रस्मिणः

गुरूं स्वापि क्रियाको प्रांत्र वे स्वत्य (?) सुसिद्ध थे॥

Then it goes on:—

सत्तायामस्ति भवति विद्यते चाष जन्मिन । उत्पद्यते जायते च प्ररोच्ह्युद्भवत्यपि॥

2A, इति भावित्रयावर्गः (13 verses), 3B, इति बुद्धिवर्गः (29 verses), 5A, इत्यंतः कर्गावर्गः (26 verses).

Of the next varga, which is left incomplete, we have five verses only.

4726B.

6880. The Same.

Substance, country-made paper. 10×5 inches. Folia, 10, of which the ninth is missing. Lines, 13 on a page. Extent in slokas, 260. Character, modern Nāgara. Appearance, fresh.

For the beginnings and the colophons of the first few vargas, see the previous number.

5A, इति वचनिक्रथावर्गः 8 (28 verses and a half); इति ग्रब्स-क्रियावर्गः ५ (8 verses); 6B, इति मर्च्यचेष्टावर्गः ६ (34 verses); 7A, इति ब्रह्मिक्रयावर्गः।(24 verses); (of the next vargas we have 1-47 verses. The colophon and the beginning of the following varga, are not in the MS., 1-23 verses being lost in the missing leaf); 10A, इति वैश्वचेष्टावर्गः (24-28 verses); 10B, इति मूहचेष्टावर्गः (13 verses).

The concluding verses:-

तियाकोशं भट्टमह्नो यद्यपौमं यधात् प्रा।
तथापि तेषु संचित्य क्रिया भूरिप्रयोगिनी ॥ १॥
कोश्रोयमतिसंचित्रो यद्धां बालबुद्धये।
भूयाङ्गावतो वासुदेवस्य प्रौतये चिरं॥

Colophon:

समाप्तोयं क्रियाकोग्रः। इति विश्वनायसूनु-रामचंद्रविर्घिते क्रियाकोग्ने दितीयकांडः समाप्तः॥

4726C.

7171. The Same.

Substance, country-made paper. 10½×5 inches. Folia, 11. Lines, 12 on a page. Character, modern Nāgara. Appearance, fresh.

 $Last\ Colophon: --$

समाप्तीयं क्रियाकोणः।

हति विश्वनायसूनुरामचंद्रविरचिते क्रियाकोग्ने दितीयकार्ण्डः समाप्तः॥ For the work see the previous number.

In the present manuscript the first kāṇḍa ends with Sabda-kriyā-varga.

SPELLING BOOKS.

4727.

5049. A collection of words containing the letters "भ्र" "म" "म", attributed to Purusottama Deva.

Substance, country-made paper. $13\frac{1}{2} \times 3$ inches. Folia, 4. Lines, 7 on a page. Extent in slokas, 80. Character, Bengali of the early nineteenth century. Appearance, fresh. Complete.

Colophon :-

इति श्रीपुरुषोत्तमदेवद्यतः ग्र ष सभेदः समाप्तः। See I.O. Catal. 1033.

4728.

3381.

Substance, country-made paper. 15×3 inches. Folia, 18. Lines, 6 on a page. Character, Bengali of the eighteenth century. Appearance, faded.

Contains a number of school-books.

I. एकाच्चरकोषः।

2A, इति श्रीपुरुषोत्तमदेवविर्णात एकान्तरकोषः समाप्तः। Incomplete in the beginning.

II. उथाविवेक।

By Gada Sinha, in four chapters.

5A, इति गदसिंच्चिरचितोयविवेके प्रकारकथनं समाप्तम्।

The number of verses is 49.

6A, इति सूर्ज्जन्यषकारकथनं समाप्तम्।

Complete in 17 verses.

8B, इति गदसिंच्चिरचित उषाविवेकी विवेकिननमच्चिते।
कथितो दन्यसकारो मुनिगुणगणिताभिरार्थाभिः॥

इति दन्यसकार प्रकरणं समाप्तम्।

8B, इति गदसिंच्चिरचित उग्नविवेके चकारकणनं समाप्तम्।

In two verses.

12B, इत्युद्यभेदनकत् श्रीगदिसं हो ल्पदृश्वनां प्रौत्ये। स करोतु सदिस गेयं यस्यायं वर्त्तते हृदये॥ Complete in 74 verses.

III. सकारनिर्णयः।

15A, इति श्रीपुरुषोत्तमदेवस्ततौ सकारनिर्णयः समाप्तः। Complete in 36 verses.

IV.

15B, इति नकारभेदः समाप्तः।

V. ग्रब्दभेदप्रकाग्रः।

18B, इति ग्रब्दभेदप्रकाशः समाप्तः। See I.O. Catal. No. 1038.

4729.

8749. श्रब्द्भेद्प्रकाशः। Sabda-bheda-prakāšaħ.

 $By\ Mahe\bar{s}vara.$

Substance, country paper. 10×5 inches. Folia, 6. Lines, 11 on a page. Extent in slokas, 125. Character, Nägara. New. Complete.

A spelling-book.

See No. 429 Oxf.

4730.

4623.

Substance, country-made paper. 14½×3 inches. Folia, 3. Lines, 7. on a page. Extent in slokas, 50. Character, Bengali of the eighteenth century. Appearance, fair. Complete.

A spelling book by Yādavendra.

The mangalacarana and the object of the work:—
सिद्धाय शिवयोः पदाम्बृजं मानसे मितमतां मुदे स्श्रम्।
सन्तनोति सक्तलं शिनभेदं यादवेन्द्र(?) गुरुसेवकः॥

2B, इति तालव्यश्वकारकथनम्, इतिमूर्ज्ञन्यथकारकथनम्; 3A, इति दन्यसकारकथनम्; 3B, इति निव्यग्यत्वं समाप्तम्।

It ends thus:--

अङ्गर्णं गिवर्णं चागुं भोणितञ्च किगोघणः। रचितं यादवेन्द्रेण नित्य गत्वं कविधियम्॥

4731.

4605.

Substance, country-made paper. $16\frac{1}{2} \times 3\frac{1}{4}$ inches. Folia, 97 to 100. Lines, 6 on a page. Character, modern Bengali. Appearance, fresh.

I.

Words with Tālavya s.

Ends in leaf 97B :-

इति तालयम्बारभेदः।

Beginning:—

ख्रेयः भ्रम्भ निभात भ्रकट भोचिर्यभः, etc., etc.

TT.

Words with Mūrdhanya s.

Ends in 98A:—

इति मूर्ज्जन्यषकार भेदः।

III.

दन्त्यसकारभेदः ending in 98B.

IV.

This portion ends in 99B. It is a collection of words spelled in two different ways, and agrees, in the beginning, with Dvi rūpa-koṣa, ascribed to Puruṣottama Deva (I.O. Catal. No. 1037 and our Catal. 4725).

It ends :-

चेटी चेतीति कथिता रजःसु च रजो मतः।

There is no colophon.

V.

Then three lines with the colophon:—

VI

Then एकाचारकोष by Purusottama Deva, here beginning with the first consonant क. The vowels come after the consonants.

Colophon :--

इति श्रीपुरुषोत्तमविरचित एकाच्चरकोषः समाप्तः (in 100B).

VII.

Then the beginning of सारखताभिधानम् in two lines and a half.

ॐ नमो गर्गेभाय। सारखताभिधानना प्रवच्छामि विभीषतः। गोपनीयं कवीन्द्राणां स्रायुषोऽपि कलत्रतः॥, etc.

4732.

111. जकारभेदः (?)। Jakāra-bhedaḥ (?).

This MS. has been noticed by Rājendra-lāla under No. 915.

A spelling book, designed to point out what words have the letter π , and what words π , what words have the letter π , and what the letter π , and what words have the letter π . By Purusottama, apparently a Bengali, who pronounces those letters, just as Bengalis do.

Rājendra-lāla gives the title of the book as जकारभेद, which is only the name of a chapter. What its name really is cannot be ascertained, as the first leaf is missing.

Post Colophon Statement:—

स्त्रीजयदेवश्रमीया लिखितम्। श्राकाव्दा १६६१।

4732A.

7123. निघण्टुसमयः। Nighantu-samayah.

By Dhanañjaya.

Substance, country-made paper. 10×5 inches. Folia, 16. Lines, 10 on a page. Character, Jaina Nāgara. Date, Saṃvat 1897. Appearance, fresh. To the end of the second chapter.

A book of synonyms; the author is a Jaina.

Beginning:—

श्रीसरखर्ये नमः।

ॐ नमः सिद्धेभ्यः॥

तं नमामि परं च्योतिरवाङ्मनसगोचरम्। उन्मूलयत्यविद्यां यत् विद्यासुन्मी(न्मू)लयत्यपि॥

युग्मनाम ॥

द्वयं दितयसुभयं यमलं युगलं युगं। युग्नं दन्दं यमं दैतं पादयोः पातु जैनयोः॥२॥ Colophons:—

I.

13A, इति श्रीधनंजयक्तती निघंटसमये प्रब्दसंकीर्ग्यप्ररूपणो(ण) नाम

Post Colophon :-

संवत् १८८० रामि श्रावण वदि ७ सप्तम्यां लिखितं रामनायेन मंगलवारे लिखितं वनेड़ा मध्ये। लिखितं खपठनार्थं॥

II.

प्रब्दसंकीर्ण-खरूपनिरूपणो दितीयः परिच्छेदः समाप्तः ॥

Post Colophon:—

संवत् १८० रा। मिति श्रावण वृदि ७ सप्तम्यां वारे मंगलवारे लिखितं + + + + (A name blurred over with ink.) पठनाघं ग्राम वनेड़ा मध्ये श्रीरस्त कल्याणमस्तु॥

CHANDAS OR METRE.

4733.

9669. श्रुतबोधः। Sruta-bodhah.

By Kālidāsa.

Substance, country-made paper. $14 \times 6\frac{1}{2}$ inches. Folia, 6. Lines, 5 on a page. Extent in šlokas, 72. Character, Nāgara. Appearance, tolerable. Complete.

4734.

4451. The Same.

Substance, country-made paper. $21\frac{1}{2} \times 4$ inches. Folia, 4. Lines, 5 on a page. Character, Bengali of the nineteenth century. Appearance, fresh. Complete.

4735.

9194. The Same.

Substance, country-made paper. 12×7 inches. Folia, 2. Lines, 15 on a page. Extent in slokas, 66. Character, Nāgara. Appearance, old. Complete.

A well-known work.

4736.

8359. The Same.

Substance, country-made paper. $9\frac{1}{2} \times 4\frac{1}{4}$ inches. Folia, 4. Lines, 8 on a page. Character, Nāgara. Date, Samvat 1899. Appearance, fresh. Complete.

Colophon:

इति स्रीकविकालिदासकतं स्रुतबोधनाम छन्दोग्रश्चं समाप्तं।

Post Colophon:—

संवत् १८६।

च्येष्ठे मासे सिते पच्चे पौर्णिमायां श्रभे दिने।
+ + + + + + सिद्धियोगे विशेषतः॥

7786. The Same.

Substance, country-made paper. $10 \times 4\frac{3}{4}$ inches. Folia, 5. Lines, 9 on a page. Character, Jaina Nāgara. Date, Samvat 1896. Appearance, fresh. Complete.

Colophon:

इति श्रीपंडितवररुचि (?) कालिदासविरचिते कान्ताप्रश्ले एकान्तसमासीने श्रुतवोधाभिधाननाम छंदः संपूर्णम्॥

 $Post\ Colophon:$

संवत् १८६६ रा वर्षे मिति माधमासे क्राणपचे तिथी दश्रम्यां १०॥ वदवारे॥ लिखितं रामनाधेन पठनाधे॥ राज-पुरमध्ये।

4738.

5576E. The Same.

Substance, palm-leaf. $15 \times 1\frac{1}{2}$ inches. Folia, 5 by counting. Lines, 3 on a page. Character, Udiya of the early nineteenth century. Appearance, fresh. Complete.

4739.

5086A. The Same.

Substance, country-made paper. $17 \times 3\frac{1}{2}$ inches. Folia, 101 to 103. Lines, 6 on a page. Character, Bengali. Date, Saka 1698. Appearance, old and discoloured. Complete.

In 101A, line 7, we have the following colophon:—
इति सारस्रताभिधानं समाप्तम्।

Then begins Kālidāsa's Šruta-bodha.

Colophon : --

इति श्रीकविकुलितलकश्रीकालिदासविर्णितक्रन्दःश्रास्त्रि श्रुतबोधः समाप्तः। $Post\ Colophon\ Statement:$

नागाङ्कर्त्तुनिमाधीमे माके सिंहस्थिते रवी। लिखिता पुस्तिका चैषा श्रीचन्द्रोदयम्मीणा॥

अस्य यक्तमाइ १६८८।

4740.

4691. The Same.

Substance, country-made paper. $14 \times 2\frac{1}{2}$ inches. Folia, 3. Lines, 9 on a page. Character, Bengali of the nineteenth century. Appearance, discoloured. Complete.

There is one stray leaf in the manuscript.

4741.

9146. The Same.

With the commentary सुवोधिनी by Mano-hara Sarman.

Substance, country-made paper $12 \times 6\frac{1}{2}$ inches. Folia, 6. Lines, 14 on a page. Appearance, tolerable. In tripatha form.

The text is well known and often printed.

For the commentary see L. 1715.

4742.

8358. श्रुतबोधः । Bruta-bodhah.

Here attributed to Vararuci.

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{4}$ inches. Folia, 5. Lines, 6 on a page. Character, Nāgara. Date, Saṃvat 1793. Appearance, old. Complete.

Colophon:

इति पंडितवरक्चिविरचिते कांताप्रश्ने एकान्ते समासीने स्रतबोधनं नाम ऋन्दोलच्चग्णं परिसमाप्तं। Post Colophon :-

संवत् १७६३ मिति चेत्र विद प्रतिपदा लिखितं रघनाधेन खपठनार्धं ॥ श्रीरस्तु ॥

Beginning : --

अभयज्ञानमुद्राख्यमालापुक्तकघारियो । जिनेचा पातु मां देवी जटावालेन्दुमिखिता॥ मिस्त्रगुरुस्त्रिलघुख लकारः, etc., etc.

4743.

1303. छन्दोनुशासनम्। Chhandonusāsanam.

With Vrtti.

Both by Hema Chandra Sūri.

Substance, country-made paper. $11 \times 5\frac{1}{2}$ inches. Folia, 175. Lines, 9 on a page. Extent in slokas, 3,150. Date, Samvat 1910. Complete in eight chapters.

A comprehensive work on metre.

See W. 1709, and Auf. Cat. Cat. Vol. I.

It begins:—

Commentary:-

श्रीगर्भे भाग नमः। छाईः। भ्रव्दानुभासनिवर्चनानन्तरं तत्पालनूनं काव्यमनुभिष्य तदङ्गभूतं छन्दोनुभासनमारिष्समानः भास्त्रकारद्रशिखक्षतदेवतानमस्तारपूर्व्वसुपन्नमते।

Text:-

वाचं ध्वात्वार्ह्यतां सिद्धग्रब्दकावानुग्रासनः। काव्योपयोगिनां वच्चे कृन्दसामनुग्रासनम्॥

It ends:—

पालमस्ति । इति निरुपयौग पूर्व्वाचार्यापि समरणात् चासाभि-(स्त)स्यतः।

Colophon : --

इत्याचार्यश्रीहेमचन्द्रविरचितायां स्रोपच्छन्दानुशासनरत्तौ प्रस्तारादिव्यावर्णनो नामास्यमीध्यायः॥ ८॥ पद्यायं ३०५ स्वचतः सम्पूर्णः क्रन्दोनुशासनमिति। उभयोमीं बने प्रस्तोकसंख्या २८६६।

 $Post\ Colophon: --$

संवत् १८१० स्रावण कृषा 🗀

4744.

1486. प्राञ्जतपिङ्गलम् । Prākṛta-piāgalam.

Substance, country-made paper. $10\frac{3}{4} \times 5\frac{1}{4}$ inches. Folia, 32. Lines, 10 on a page. Character, Nāgara. Date, Saṃvat 1872. Appearance, fresh Complete.

 $Post\ Colophon\ Statement:$

श्वभं ०। संवत् १८०२ का आसोज सुदी ११ म्यावासरेण पिङ्गलमूलपत्र ३२ ग्रन्थ फ्लोक ८००।

4745.

1370. The Same.

Substance, country-made paper. $12 \times 5\frac{1}{2}$ inches. Folia, 16. Lines, 9 on a page. Character, modern Deva Nāgara. Date, Saṃvat 1910. Appearance, fresh. The text only to the end of the Māttrā-vṛtta.

Printed with a commentary in Bibl. Ind. by Candramohana Ghosh.

Post Colophon Statement:—

श्रीसंमत् १८१० मीति आसाङ्मासे श्रुक्तपचे चतुर्था रिव-वासरे समाप्तः। श्रुमं यात्॥ श्रीरामाय नमः॥

793. प्राष्ट्रतपिङ्गलम् Prākṛta-piñgalaṃ

Substance, country-made paper. $15 \times 3\frac{1}{2}$ inches. Folia, 30. Lines, 5 on a page. Extent in Slokas, 720. Character, Bengali. Appearance, old. Complete.

The last page is completely effaced.

Often printed with many commentaries.

4747.

792. पिङ्गल्टीका। Piāgala-ṭīkā.

By Vāmanācārya Sārva-bhauma.

For the manuscript see L. 1608.

Rājendralāla is wrong in saying that it is a commentary on the aphorisms of Pingala on the Sanskrit metres. It is really a commentary on the Prākṛta-pingala. The commentator, at the last verse, says that Pingala's work on the Prākṛta metres is a succint one, and refers to his own work Prākṛta-candrikā for details on the subject. The first pratīka quoted is जो विविहेत, the second दीहेति।

4748.

3443. पिङ्गल्खन्दःसूचम् or प्राप्ततपिङ्गलम्।

Pingala-chhandaḥ-sūttram or Prākṛta-pingalam.

With the commentary entitled Vidvan-mano-ramā by Vidyānanda Mišra of Kāmarūpa.

Substance, country-made paper. $13\frac{1}{2} \times 2\frac{3}{4}$ inches. Folia, 39. In tripāțha form. Character, Bengali. Date, Saka 1732. Appearance, fresh. Complete.

The commentary begins:—

श्रीकृष्णाय नमः ॥

ख्रहमिव कदाचिदन्या मानसमस्य हरते प्ररा रमणी।
ध्रुवमिति यस्य ग्रारीरे गौरी लीनाऽभवत् स पातु लाम्।
स्रीविद्यानन्दमिस्रेण कामरूपनिवासिना।
क्रियते पिक्रलग्रस्यटीका विद्वन्मनोरमा॥

इच्छ खलु ग्रास्त्राधिकततरा पिङ्गलं मङ्गलाघं स्तौति। जो विविहेति।

It ends thus:-

वर्षागम-वर्णविपर्यय-वर्णनाश्-विकारनाशादिकञ्च तन्नोत्तम् यभ्यवाज्ञस्यभयादिति ।

Colophon:

इति श्रीकामरूपनिवासि-पण्डितश्रीविद्यानन्दिमश्रवतायां पिङ्गलटीकायां वर्णटत्तपरिच्छेदः समाप्तः।

Post Colophon:— भ्राक १७३२ श्रावणाख्यमासे।

4749.

5741. पिङ्गलसार्विकाशिनी। Piñgala-sāra-vikāsinī.

By Ravi Misra.

With the text.

Substance, country-made paper. $14 \times 7\frac{1}{4}$ inches. Folia, 43. In tripāṭha form. Character, Nāgara of the nineteenth century. Appearance, fresh. Complete.

For the commentary see I.O. Catal. No. 1110.

The present MS. gives the name of the author's grandfather as Caṇḍeṣa and not Dhaṇdeṣa as in the extract of the I.O. Catalogue.

5840. पिङ्गलार्थप्रदीपः। Piñgalārtha-pradīpaḥ.

A commentary on the Prākṛta-pingala, by Lakṣmīnātha, son of Rāya Bhaṭṭa, son of Nārāyaṇa Bhaṭṭa, son of Rāma-candra Bhaṭṭa.

With the text.

Substance, country-made paper. $9\frac{1}{2} \times 4\frac{1}{4}$ inches. Folia, 55. Lines, 9, 10 on a page. Character, Nāgara of the eighteenth century. Appearance, old and discoloured. Incomplete at the end.

The commentary begins :—

गोपीपीनपयोधरदयमिलचेलाञ्चलाकर्षण-व्वेलि (?) व्याप्तचारुचञ्चलकराम्भोजं वजत् कानने। द्राचामञ्जलमाधुरीपरिग्णमदाखिन्नमं तन्मना-गहैतं सम्पासमहे यद्कुलालम्बं विचित्रं महः॥ लम्बोदरमवलम्बे स्तम्बेरमवदनमेन्नदन्तवरम्। अम्बेच्तितमुखकमलं यं वेदी नापि तत्त्वती वेद ॥ गङ्गाभीतपयोभयादिव मिलङ्कालाचिकीलादिव व्यालच्वेलजपुत्कतेरिव सदा लच्चागपवादादिव। स्त्रीप्रापादिव कराठकालिमकुह्नसानिध्ययोगादिव श्रीकराउस्य क्रमः करोतु कुमलं मीतद्यतिः श्रीमताम्॥ विचितदयां मन्देखिप दत्त्वानन्देन वाङ्मयं देहं। प्रब्दार्थसन्देह्ययाय वन्दे चिरं गिरं देवीम्॥ भट्ट श्रीरामचन्द्रः कविविवधकुले लम्बदेष्टः श्रुतो यः श्रीमद्वारायगाख्यः कविमुकुटमग्रिक्तत्तनू <mark>जोऽजनिष्ट।</mark> तत्पचो रायभट्टः सकलकविकुलख्यातकीर्तिस्तदीयो लच्मीनाथस्तनूजो रचयति रुचिरं पिङ्गलार्थपदीपम्॥ श्रीरायभट्टतनयो लच्मीनाथः समुद्धसत्रतिभः। **इन्दिस पिङ्गलभियाते तन्ते टीकामुदारमितः**॥

जलौकसां तुल्यतमैः खलैः किं
रम्येऽपि दोषग्रहणसभावैः।
सतां परानन्दनमन्दिराणां
चमत्क्रतिं मत्क्रतिरा(मा)तनोतु॥
यम्न स्र्य्येण संभिन्नं नापि रत्नेन भासता।
तत् पिष्णलप्रदीपेन न[ा] ग्यतामान्तरं तमः॥
यद्यस्ति कौतुकं वः छन्दः सन्दर्भविज्ञाने।
सन्तः पिष्णलदीपं लच्चीनाचेन दीपितं पठत॥
...

ग्रिष्टारम्भे ग्रिष्टाहर्ममतसिद्धये इन्दःशास्त्रा + + पिङ्गलनागानुस्मरण-लच्चगां मङ्गलमाचरति

जोविविच मत्त साव्यरपारं पत्तो, etc., etc.

The commentary was composed in 1600 and quoted in Vrtta-ratnākarādarša.

See Aufrecht Cat. Cat., Vol. I.

4751.

8708. पिङ्गलप्रकाशः। Piñgala-prakāša.

By Vaṃsīdhara, son of Kṛṣṇa.

Substance, country paper. 12×6 inches. Folia, 36. Lines, 15 on a page. In tripāṭha form, Character, Nāgara. Date, Saṃvat 1877. Fresh. Incomplete.

In leaf 36 the colophon runs thus:—इति पिङ्गलप्रकाणे गाथा प्रकर्णं समाप्तं।

4751A.

10099. संजीवनी | Sanjīvanī.

Being a commentary on Pingala-chhanda.

By Halāyudha.

Substance, country-made paper. $9\frac{1}{4} \times 4\frac{1}{2}$ inches. Folia, 66. Lines, 10 on a page. Character, Nāgara of the nineteenth century. Appearance, old. Complete.

Last Colophon: -

इति श्रीमत् इलायुधक्ततायां क्रन्दोरुत्ती वेगीदत्तलिखतायां संजीवनीनाम्रां खरुमोऽध्यायः संपूर्णतामगात्।

 $Post\ Colophon:$

धर्माङ्गदस्थात्मनलोच्चनामा विख्यात उद्ध्यामिव वासुदेवः। वभूव यस्याग्रपुरं म्टडान्याः पत्यु र्निवासः सुसुखानि लिप्ताः॥ तत्सूनुर्वासुदेवाभिध इति समभूद्भूपमान्यः सपत्न- व्यूचाव्यामुखाग्निर्निननुलवननन्नातमानुर्मन्(च)सौ। ध्यन्तर्वानीरमाप प्रतिनिधिरलकाधीणातुल्यो धनेना- सायाव्येः कर्णधारो नगति विजयते यस्य कौर्तिप्रपञ्च[ः]॥ तत्सूनुरभवद् भोगौत्याख्यः प्रास्त्रच उत्तमः। तत्युचो विण्यदत्ताख्यो[ऽ]दण्कन्दोभाष्यमालिखत्॥

An edition of the text, with Halāyudha's commentary, has been published in the *Bibliotheca Indica*, by Višva-nātha Sāstrin (1871–4).

4752.

5719. रुत्तमौतिकम्। Vṛtta-mauktikam.

By Candra-šekhara, son of Lakṣmī-nātha Bhaṭṭa.

Substance, country-made paper. $9\frac{1}{2} \times 4\frac{1}{4}$ inches. Folia, 52+204. Lines, 8 on a page. Extent in \bar{s} lokas, 6,000. Character, N \bar{a} gara of the early nineteenth century. Appearance, discoloured. Complete.

Beginning:—

श्रीग्रामेपाय नमः। श्रीकृषााय नमः। युग्नान् पातु चिरन्तनं किमपि तत् सत्यं चिरेकात्मकम् प्रोतं यत्र चराचरात्मकामिदं वाक्षचेतसोर्यत परम्। यसगढिन्यम्देति भाति च यतो यस्मिन् पुनर्लीयते यदिन्तं अतिशान्तदान्तमनसामानन्दकन्दं मच ॥ अमुियान् मे दर्जीकरक लितदुर्जी धविषमे मतिऋन्दः ग्रास्त्रे यदिष चरितं नास्ति विप्रला। तथाष्याराध्यश्रीपिटचरणसेवासमतिना तटीयाभिवाभिविश्चितपथे गस्यत इह ॥ श्रीलच्यीनायभट्टस्य पितुनेता पदास्वजम् । श्रीचन्द्रग्रेखरकविक्तनुते रुत्तमौक्तिकम्॥ श्रीमत पिङ्गलनागोत्तक्दः शास्त्रमहोदधिः। षित्रप्रसादादभवन्मम गोष्पदसन्निभः॥ खलसाः प्राक्तते केचिद्भवन्ति सुधियः क्वचित्। तत्मन्तोषाय भवतु वार्त्तिकं रक्तमौक्तिकम्॥ यो नानाविधमात्राप्रस्तारात् सागरं प्राप्य। गरुडमवञ्चयदत्वः स चि नागः पिङ्गलो जयति॥ दीर्घः संयुक्तपरः पादान्तो वा विसर्ग विन्दयुतः। स गुरुर्वक्रोदिकलो लघुरन्यः श्रद्धः एककलः॥

A Sanskrit treatise on Prākṛta metres being based on the Prākṛta-chandaḥ sūttra of Pingala. As a matter of fact, it is only a metrical paraphrase of Pingala's rules, in Sanskrit. The examples in illustration of the rules are also in Sanskrit. It is called a Vārtika to Pingala's work.

I.O. Catal. 1114 describes only the first part of the work. Here in the present manuscript we have both the parts, each separately paged. Part I is complete in 52 leaves and Part II in 204 leaves.

Date of the composition of the first part:—
वाणमुनितर्कचन्द्रिर्गणिते, उन्दे (१६७५) हत्तमौक्तिकं रुचिरम्।
माघे वलच्चपच्चे पञ्चम्यां चन्द्रप्रेखरस्वके ॥ ३२८ ॥

Colophon to the first part :-

कविचक्रचूड़ामिण-श्र्वन्दः शास्त्रपरमाचार्य-सक्तेपनिषद्रष्ट्या-र्णवक्तर्णधार-श्रीलच्यीनायभट्टात्मज-कविशेखर-श्रीचन्द्रशेखरविर--चिते श्रीपिङ्गलवार्त्तिके दत्तमौक्तिके श्रीमाचादत्ताखः प्रथमः परिच्छेदः। समाप्तश्रायं वार्त्तिकपूर्वखादः।

Part II begins thus:—

ॐ नमः भ्रिवाय।

भिरो दीव्यद्गङ्गाजलभवकलालोलकमलान्यलं शुखादखोद्धरणविषयाख्यारचयता।
जटायां क्रष्टायां दिरदवदनेनाथ रभसाउदश्रगौरीभः चपयतु मनः चोमनिकरम्॥

मात्राटत्तान्यका कौतू इलतः फणीन्द्रभणितानि। अथ चन्द्रप्रेखरक्तती वर्णच्छन्दांसि कथयति स्फटतः॥

It ends thus:—

खवान्तरं प्रकर्णं चतुःसंख्यं प्रकीर्त्तितं। सम्भूय चाच गदितं रसेन्द्रमितमुत्तमम्॥

- 202A, जभयोः खग्डयोस्वापि सम्भूयेव प्रकाशितम्।
 दाविंग्रतिप्रकरगं रुचिरं उत्तमौक्तिके॥
 मात्मर्थ्य[मृत्सार्थ्य] सदा सह्दयैरिदं दाविंग्रति॥ २२॥
 ...
- 202B, श्रीचन्द्रप्रेखरक्षते स्विर्तरे हत्तमीक्षिकेऽमुक्षिन्। अन्तरहत्तविधायकखाडः सम्पूर्णतामगमत्॥ लच्चीनाथसभट्टवर्थे इति यो वाण्चिखंण्रोद्भव-स्तत्मृतः कविचन्द्रप्रेखर इति प्रख्यातकीर्त्तिर्भृवि।

वालानां सुखवोधहेतुमतुलं सच्छन्दसां मन्द्रं स्पर्यार्थं वरवत्तमौतिकामिति ग्रश्चं मुदा निक्समे ॥

Date of the composition of the work:—

= V.S. 1676.

=1620 A.D.

रसमुनिरसचन्द्रभावितो (१६७६) वैक्रमेऽब्दे सितदलकलितेऽस्मिन् कार्त्तिके पौर्णमास्यां। अतिविमलमितः श्रीचन्द्रमोलिर्वितेने(न) कचिरतरमपूर्व्वं मौित्तकं टत्तपूर्व्वम् ॥ इन्दः प्रास्त्रपयोनिधं लोपासुद्रापतिं पितरं। श्रीमह्मच्मीनायं सकलागमपारगं वन्दे॥ याते दिवं सुतनये विनयोपपन्ने श्रीचन्द्रपेखरकवो किल तत्प्रबन्धः। विच्छेदमाप भुवि तद्वचसेव साद्धं पूर्णीद्यतस्य स हि जीवनहेतवेऽस्य॥ श्रीटत्तमोत्तिकमिदं लच्चीनायेन पूरितं यत्नात्। जीयादाचन्द्राकं जीवातुर्जीवलोकस्य॥

Colophon:

इत्यालङ्कारिक-चक्रचूड़ामणि-छन्दः भास्त्रपरमाचार्य-सक्तोप-निषद्रहस्यार्णवक्रणधार-श्रीलच्यीनाथभट्टात्मज-कविषेखर-श्रीचन्द्र-प्रोखरभट्टविरचिते खत्तमोक्तिके पिङ्गलवार्त्तिके वर्णखत्ताख्यो दितीयः परिच्छेदः।

समाप्तश्वायं वार्त्तिके दितीयः खग्रः। श्रीक्तणायानन्तप्रक्तये नमः। श्रीरन्तः॥ समाप्तमिदं श्रीटत्तमौक्तिकं नाम पिङ्गलवार्त्तिकम्।

From the concluding verses, it appears that the author died, leaving the work incomplete and it was his father who completed and published the work.

9662. ट्रांबाकाः। Vṛtta-ratnākaraḥ.

By Kedāra Bhaṭṭa.

Substance, country-made paper. $6\frac{1}{2} \times 14\frac{1}{2}$ inches. Folia, 6. Lines, ll on a page. Extent in slokas, 171. Character, Nāgara. Appearance, old. Complete.

4754.

9661. The Same.

Substance, country-made paper. 12½ × 5 inches. Folia, 13. Lines, 4 on a page. Extent in Slokas, 130. Character, Nāgara. Appearance, tolerable. Complete.

4755.

7776. The Same.

Substance, country-made paper. 10\frac{3}{4}\times 5 inches. Folia, 13. Lines, 7 on a page. Character, modern Jaina N\tagara. Appearance, fresh. Complete.

Colophon:

र्रात रुत्तरत्नाकराख्ये इंदिस केदारभट्टविरिचते मछोऽध्यायः समाप्तः। तत्समाप्ती समाप्तीयं ग्रंथः॥

Well known and often printed.

4756.

2167. The Same.

Substance, country-made yellow paper. 9\(\frac{1}{2} \times 4\) inches. Folia, 7. Lines, 10 on a page. Character, N\(\tilde{a}\)gara of the nineteenth century. Appearance, fresh. Complete.

4757.

10304. A commentary on the same, entitled Sugamā-vṛtti.

By Samaya Sundara.

Substance, country-made paper. $10\frac{1}{4} \times 4$ inches. Folia, 14, of which the 10th, 12th and 13th are missing. Lines, 20 on a page. Extent in slokas, 1,260. Character, Nāgara. Date, Samvat 1779. Appearance, old.

Colophon :-

द्रित श्रीटत्तरत्नाकराख्ये इन्दिस श्रीसमयसन्दरोपाध्यायिकर-चितायां दत्तरत्नाकराख्ये सगमदत्तौ षष्ठोऽध्यायः। टीकेयं इन्दसः युंते दत्तरत्नाकरच्छन्दिस + + + + + षष्ठोऽध्यायः।

Post Colophon: -

संवत् १७७८ भाद्रपदे मासि सिते षद्यां <mark>रामप्राख्यामे</mark> व्यक्तिखद् भागराजदौद्धित प्रावराम ॥

The text by Kedāra Bhaṭṭa is well known.

The commentary begins:—

श्रीगणेप्राय नमः॥
पार्श्वनायं जिनं नत्वा गणिः समयसन्दरः।
दत्तरत्नाकरं इन्दो व्याख्यानं कुरुते स्मुटम्॥
दत्तयो वच्चः सन्ति इन्दसोस्य प्ररातनाः।
परं सयातिसगमा व्याख्या तस्य विधीयते॥
व्या[ख्या] पद्यो को दिजोत्तमोऽभृत्। दिजेषु उत्तमः, etc., etc.

It ends:-

वत्तरत्नाकरे वृत्तिं गणिः समयसुन्दरः।

षष्ठाध्यायसम्बन्धां पूर्णीचके प्रयत्नतः॥१॥

संवित विधिमुखनिधिरसग्गि (१६८)सङ्घो दीपपर्व्वदिवसे च।

जालोरनामनगरे लुणायाकसलीियतस्थाने॥२॥

श्रीमत् खरत[र] गच्छे श्रीजिनचन्द्रस्ररयः।

तेषां सकलचन्द्राख्यो विनेयः प्रथमोऽभवत्॥३॥

तिच्छ्यः समयसुन्दर एतां वृत्तिं चकार सुगमतरां।

श्रीजिनसागरस्रिप्रवरे गच्छाधिराजेऽस्मिन्॥॥॥

यः कोषि मत्सरी मूङः प्रश्नर्तिं न लिखिष्यति।

सलोके लक्ष्यते निन्दां कुणिभावी परच च॥ ५॥

3109. ट्रांस्वाकरटीका। Vṛtta-ratnākara-ṭīkā.

By Nārāyaṇa Bhaṭṭa.

Substance, country-made paper. 11×5 inches. Folia, 24. Lines, 21 on a page. Extent in Slokas, 1,600 as given at the end of the MS. Date, Saka 1752. Appearance, discoloured. Complete.

Date of the composition of the work:—

याति विक्रंमग्रके दिखषटभू (१६०२) संमिते सितग कार्त्तिक रहे।

ग्रंथमूर्त्तिसुक्ततं किलकुर्मी रामचन्त्रपदपूजनएव्यं।

Samvat 1602=

Colophon:

इति श्रीमिद्धन्मुकुटमाणिकाश्रीभट्टामेश्वरसूरिसूनुनारायण-भट्टविरिचतायां टत्तरताकरटीकायां प्रक्तराध्यायः षष्ठः॥ समाप्ता चेयं टीका।

 $Post\ Colophon:$

ग्रत्थसंख्या १६००। पद्मवागाश्वचन्द्राब्दे (1752) शुक्रे मासे तु तिथ्ये भे। समाप्तिता चिरं नन्द्रात् शुक्षषथां गुरो ध्रुवे॥

For a description of the commentary see I.O. Catal. No. 1094 and Oxf. 1555. The commentary was composed in 1545 A.D.

The genealogy of the author's family:—

- (1) Nāganātha.
- (2) Angadeva.
- (3) Govinda.
- (4) Rāmešvara.
- (5) Nārāyaņa.

The present MS. reads the first name distinctly as Nāganātha and not Nāgapāša as in the I.O. MS. and not Nāganābha as in the Oxf. MS.

5809. रत्तरताकरटीका सुधाखा।

Vrtta-ratnākara-tikā entitled Sudhā.

By Cintā-maņi Daivajña.

With the text.

Substance, country-made paper. $9 \times 6\frac{1}{4}$ inches. Bound in book form. Folia, 27. Lines, 22 on a page. Extent in slokas, 900. Character, Nāgara. Date, Saṃvat 1805. Appearance, soiled. Complete.

The commentary was written in Saka 1559=1637 A.D.

Beginning:—

श्रीमद् गणेषां पितमुख्यदेवतेः।
स्वकार्य्यसिद्धाश्चितपादपद्मं।
सिन्द्रपूराक्णगण्डयुग्मं
नमामि गौरीच्चदयाम्बुजार्कम्॥
देवच्चवर्यपरिसेवितपादपद्मं
गोविन्दतातमचिनाथगवीपदीपं।
चिन्तामणिः प्रकुरते प्रणिपत्य रक्तरत्नाकरस्य विरुतिं सुल्वं सुधाख्याम्॥

तच तावत् काय्यपमुनिवंशावतंस-पद्येकाचार्य्यसूनुरनेकजन्मोपार्ज्ञित-दुरित-संभूतविश्वश्चंसकामो ग्रत्थकत् केदारश्चमा ब्राह्मणो विशिष्टशिष्टाचारातुमित-श्रुतिबोधितकर्त्त्रयताकं शङ्करप्रणामरूपं मङ्गलमाचरन् उत्तरत्नाकराख्यक्रन्दोग्रत्थ-करणमनुष्टुप्चयेण प्रतिजानौते।

सुखसन्तानसिद्धार्थं, etc., etc.

It ends:--

as:—
इति श्रीविदद्दैवज्ञमुकुटभूषणगोविन्दज्योतिर्वित्स्रनुचिन्तामणिदैवज्जविरचितायां रुक्तारायध्यायः षष्ठः।

वाराणसी सुरसमू इक्ताधिवासा सा राजते विविधमुितापदप्रदातः (प्तः) (१)। यामावसन् निखिलशास्त्रविचारदत्तः श्रीनीलकर्छविधिविद् गणितागस्तः॥ श्रीगार्यवं प्रजिप्रामेमुकुटस्य हीरः सज्योतिषागमपदः क्तिटिप्पनीषः। भूमी भविन्द्तपदाम्बरु स्ततोऽभूत गोविन्ददेवविदचीभ्रावी प्रवीगः॥ तस्मात् स्रनुरभूदची भ्राभणिति व्याख्यान-विदत्तमः साच्चित्यार्णवपारगो गुणनिधिः सिद्धान्तवेत्ता कविः। गोमत्या इदयाम्बनावरमणिदेवज्ञितनामणिः च्योतिर्ज्ञातिष्प्रशेमिणिर्विर्चित प्रस्तार्चिनामिणः॥ हेरम्बपादयुगलं हृदये विचिन्य छन्दो ज्ञिष्यविचितार्थनया प्रण्ञः। चिन्तामिणः प्रिश्रचितामकरोत् सुदत्त-रताकरस्य विरुतिं सुल्यं सुधाखाम्॥ नन्दवारा प्राप्तित प्राके १५५६ मार्ग भी में सितपच्चद प्रमां ग्रश्चपूर्त्तिसुद्यतार्पतः स्तान्मह्यमिष्ठ + + <u>+</u> गणनाथ॥ (?)

Colophon : --

द्रति विद्य + + मुकुटभूषणगोविन्दच्योतिर्वित्-सूर्वेदेवज्ञ-चिन्तामणिविर्चिता उत्तरत्नाकरटीका सुधानामी समाप्ति-मगमत्॥

$Post\ Colophon: —$

संवत् १८०५ आयुति ३ रवी विचित्रितयं च्या सपालुकी लैः॥

10900. वृत्तर्ताकर्सेतुः। Vṛtta-ratnākara-setuḥ.

Vṛtta-ratnākara-setuḥ (a commentary on Vṛtta-ratnākara).

By Hari Bhāskara.

With the text.

Substance, country-made paper. 12×6 inches. Folia, 20. In tri pāţha form. Character, Nāgara of the nineteenth century. Appearance, fresh. Complete.

Written in A.D. 1876 at Benares.

Colophon:

इति श्रीमदिश्वहोत्त्रिकु(लिते)लितलकायमान-श्रीमदायाजिभट्ट-सूनुहरिभास्त्ररिवरिचतो उत्तरताकरसेतुः समाप्तः।

See L. 712, W., p. 225, Oxf. 198A.

4760A.

9011. The Same.

Substance, country paper. 10×4 inches. Folia, 41. Lines, 10 on a page. Extent in šlokas, 800. Character, Nāgara. Date, Saṃvat 1881. Fresh.

Complete in 41 leaves, of which the first is missing. Dated Samvat 1881.

See L. 712.

4761.

10338. The Same.

(Commentary only.)

Substance, country-made paper. $9\frac{1}{2} \times 4\frac{1}{4}$ inches. Folia, 37. Lines, 8, 9 on a page. Extent in slokas, 576. Character, Nāgara. Date, Samvat 1806. Appearance, fresh. Complete.

The time of the composition of the commentary:—

अचित्रहिष्ट्यभूमिते वर्षे (1732) यद वसन्तसमये मधुमुक्की।

न्यागतः प्रतिपदी इसमाप्तिं सेतुरेष बुधसङ्घमुदेऽस्तु॥

Colophon :-

इति श्रीमत् कश्यपान्वयसम्भवाभिन्नोत्रिकुलतिलकायमान-श्रीमदायाजिभट्टसूनु-पराभिधान-इरिभास्तरिवर्त्ति उत्तरह्ना-करे सेतुः समाप्तिमगात्।

The genealogy is given as follows:—
36B, खंविकेश्वरपुरीकृतवासादमिष्टोचि कुलनि(ए)धिचन्द्रात्।

पुर्ण्यपूर्णपुरुषोत्त[म]भट्टा(दु) दस्त सक्ती हिर्मट्टः । १।
वेदवाक्यनिचयोवचयेन प्रेच्तितो विधिरिवेह बुधोषेः।
लोकगीतविमलायतकीर्त्तः सोपि सञ्जनमण्जियति-सा। २।
तस्मादुद्भूतकीर्त्तः क्रतसक्ततमरान्मंचतंच(१)
साधूनामग्रगण्योऽगददलनविधौ मानवानां ग्ररण्यः।
काग्रीच्तेचाधिवासी हृतकटिनतरारातिषड्वर्गदंभः
श्रीमानायाजिभट्टः सुरयजनरतः श्रुद्धधौराविरासीत्। ३।
सेतुस्तत्तनयेन ग्रीवनगरे सद्दृत्तरत्नाकरे
नेतुं भास्तरप्रमाणा विर्चितः पारं बुधानां गणं।
तेनानमसुरासुरेन्द्रनिकर्यालोलमौलिरखलचंचद्रतमरीचिरंजितपदो देवो रविः प्रीयतां। ४।

Post Colophon:—

सम्बत् १८०६ प्राके १००१ माधयुक्त पूर्णिमा रिववासरे लिखितमिदं पुक्तकं श्रीवाजपेई रामसङ्घयेन। यादृष्णं पुक्तकं।

Already noticed.

4762.

9395. The Same with the text.

Substance, country-made paper. $10 \times 5\frac{1}{2}$ inches. Folia, 25. Lines, 14 on a page. Tripāṭha form. Character, Nāgara. Appearance, old. Complete.

The text by Kedāra Bhaṭṭa is well known, and has been printed several times in Calcutta. For the commentary see L., Vol. II, p. 126, No. 712.

Leaves from 22 to 25 seems to have been restored.

4763.

5841. दत्तरताकराद्र्यः। Vṛtta-ratnākarādaršaḥ.

A commentary on Kedāra's Vṛtta-ratnākara by Divākara Bhaṭṭa, son of Mahādeva Bhaṭṭa and grandson of Bhāradvāja Bālakṛṣṇa Bhaṭṭa.

Substance, country-made paper. 10×5 inches. Folia, 2 to 69 with the 16th missing. Lines, 13 on a page. Character, Nāgara of the early nineteenth century. Appearance, discoloured. Incomplete both ends.

The first and the last colophons in the incomplete manuscript are:—

13A, इति श्रीमङ्गारदाजमचादेवात्मजदिवाकरकाते रुत्तरताकरादभी र

46A, भारदाजकुले श्रुतिस्तृतिपदुः श्रीसूर्ध्वभक्तस्त्रण रामाराधनतत्परोपि च महादेवोऽभवत्तार्किकः। तत्पुत्रेण दिवाकरेण रचिते श्रीटत्तरत्नाकरा-दर्भे सत्कविपद्यपंक्तिसहने ऽध्यायो गतः पञ्चमः॥

See I.O. Catal. No. 1095.

The date of the composition of the commentary is given in the following verse in the I.O. Catalogue:—

पूर्णा स्त्रिसप्ते निर्मे सत्तात्तिके मासि विश्वद्वपद्धे।
तार्तीयपूर्णे दिवसे सप्पे ह्यादर्भ इत्यं घटितः समाप्तः॥
The date is Samvat 1740=1684 A.D.

Bhāvārtha-dīpikā, a commentary on Vṛttaratnākara.
By Janārdana.

Substance, country-made paper. 11×5 inches. Folia, 2 to 43. The first leaf is missing. Lines, 9 on a page. Extent in šlokas, 1,000, Character, Nāgara of the nineteenth century. Appearance, old.

It ends thus: -

वत्तरताकरग्रश्चवत्तं सूरिर्जनाईनः। चकार भगवत् प्रौर्वे + + भावार्थदौषिकाम्॥

Colophon :--

र्ति श्रीजनाईनिवबुधविरचितायां भावार्थदीपिकाभिधायां वस्तरताकरटीकायां प्रस्तारादिनिरूपणं नाम षष्ठाध्यायः।
समाप्ता चेयं भावार्थदीपिकाभिधा वसरताकरटीका।

4765.

5076. छन्दोमञ्जरी। Chando-mañjarī.

Substance, country-made paper. $16\frac{1}{2} \times 3\frac{1}{2}$ inches. Folia, 21. Lines. 6 on a page. Character, Bengali. Date, Saka 1718. Appearance, fresh. Complete.

Colophon :-

इति च्छन्दोमञ्जर्थां गद्यप्रभेदो नाम षष्ठः स्तवकः। इति गोपालदासजगङ्गादासेन रचिता छन्दोमञ्जरी समाप्ता।

Post Colophon Statement:—

प्रणम्य देवं गोपालं गुरुं गणेप्रमेव च।

तारिणोञ्च नमाम्यद्य कालिकाञ्च दिगम्बरीम्॥

लिखितेयं सया देव जम्बद्यामवासिना।

जामं चग्छ्याः पदं ध्यात्वा श्री इरेक्कणप्रमीगा॥

दुर्गा भ्रास्यम्। भ्राकाव्या १७१८ तारिख ६ श्रावण । श्रीहर-सन्दरीध्यानपूर्व्वकं मया लिखितम्। श्रीठाकुरदास देवभ्रमणः पुक्तकम्। यत्नेन लिखितो ग्रास्थः, etc., etc.

4766.

10835. The Same.

Substance, country-made paper. $16 \times 2\frac{1}{2}$ inches. Folia, 24. Lines, 5 on a page. Character, Bengali. Date. Saka 1576. Appearance, discoloured. The 7th leaf is missing.

Last Colophon : -

र्ति कविराजश्रीगङ्गाटासभिषग्विरचिता इन्दोमञ्जरी

Post Colophon :-

ॐ नमो गुरवे ॥ श्रीश्रीदुर्गा ॥ समाप्तस्थायं ग्रह्मा । माह श्रावण प्रानिवार मोकाम विष्णुपर श्री + विद्यासागरमहा-पात्रस्य ग्रहे समाप्तियं ॥ प्राकाव्दाः १५७६॥ सन १०६० साल ॥ इति ऋन्दोविष्रेषः ॥

4767.

10806. The Same.

Substance, country-made paper. $16 \times 3\frac{1}{2}$ inches. Folia, 19. Lines, 6 on a page. Character, Bengali. Date, Saka 1642. Appearance, discoloured. Complete.

Colophon:—

इति कविराज श्रीगङ्गादासभिषग्विरचिता इन्दोमञ्जरी समाप्ता।

Post Colophon:—

शुभमस्त । प्रकाब्दाः १६४२ चेचस्य प्रथमदिवसे समाप्तिरिति सनब्दाः सन १०२६ (perhaps 1126) श्रीक्षणमणिदेवप्रकाणः प्रस्तकमिदमन्तरञ्च । श्रीश्रीनन्दनन्दनचरणं प्ररणं ममास्त । श्रीगोपीनाथो जयति, etc.

श्रीगोपीपितपादपद्मयुगेले यस्यास्ति नित्यं मितः तेनेदं लिखितं कवेः सुखकरं क्रन्दःस साराश्रयम्। ग्रास्त्रं कानुसतेन मासि मधुके ग्राके सपच्चश्रतो नद्यविश्वकलान्विते सुकविना वाचस्यतिन्यायसा॥ ऋतुपद्मान्विते चैव कालेग्रस्य ग्रिरोऽङ्किते। लिखितं निजेपाठाय श्रीक्षश्यमणिना सुदा॥

4768.

4702. The Same.

Substance, country-made paper. $16\frac{1}{2} \times 4$ inches. Folia, 23. Lines, 6 on a page. Character, Bengali of the early nineteenth century. Appearance, fresh. Complete.

4769.

4613. The Same.

Substance, country-made paper. 14½×3 inches. Folia, 32. Lines, 5 on a page. Character, Bengali. Date, Saka 1744. Appearance, fresh. Complete.

Post Colophon:

भाकि वेदाब्धितुरग(र)विधी (२०४४) सौरज्यैष्ठस्य घर्षे सोमाहिऽछांभगगन(वि)विधी ग्रेश्य एष समाप्तः। इन्दोरुन्दस्य सुविमलको राजनारायग्रेन श्रीयुक्तश्रीप्रमथसुयुता विप्रसुख्येन तेन।

4770.

3739. The Same.

Substance, country-made paper. 15×3½ inches. Folia, 31. Lines, 5 on a page. Character, Bengali. Date, Saka 1686. Appearance, fresh Complete.

Colophon :--

इति क्न्दोमञ्जर्थां गद्यप्रभेदो नाम षष्ठः स्तवकः।

 $Post \ Colophon :-$

समाप्तचायं ग्रयः।

भाकाब्दाः १६८६ ज्येष्ठ लिपिरियं श्री हमीने भाभामीणः।

It ends:—

यवहारोचितं प्रायो मया इन्दोऽच कीर्त्तितम्।
प्रस्तारादि प्रनर्गीतं केवलं कोतुकं हि तत्॥
सर्गेः घोड़प्राभिः समुज्ज्वलपर्देर्नयार्थभयाप्रयेः
येनाकारि तदच्यतस्य चरितं कायं कविप्रीतिदम्।
कंसारेः प्रातकं दिनेप्राप्रातकदन्दच्च तस्यास्यसी
गङ्गादासकवेः श्रुतो कुतुकिनां सच्चन्द्सां मञ्जरी॥
ticed and often printed

Often noticed and often printed.

4771.

407. The Same.

Substance, country-made paper. $13\frac{3}{4} \times 2\frac{1}{4}$ inches. Folia, 23. Lines, 5 on a page. Character, Bengali. Appearance, old. Date, Saka 1641. Complete.

Post Colophon: -

खाषाङ्ख्येकविंश्रातिदिवसे बुधवारे रात्रो समाप्तेयं। श्राके चन्द्रिपतामचाननमचासेनास्यित्वायां मिते चान्द्रे चैव रवी गते च मिष्युने पत्तेऽशुची चेन्द्रेजे। वारे विष्णुतिष्यो च एक्तकमिदं श्रीकेश्रवो च्यासुरः सप्रीतिस्व लिलेख रात्रिसमये स्नातुर्ह्विताय दयम्॥

4771A.

410. The Same.

Substance, country-made paper. $9\frac{1}{2} \times 6$ inches. Folia, 24. Lines, 26 on a page. Extent in slokas, 750. Character, Nāgara.

A MS. stiched on the left hand side and written breadthwise contains two MSS. (1) Chando-mañjarī by Gangā-dāsa Kavi coming to an end in 15A. (2) Anekārthamañjarī by Mahākṣapaṇaka of Kāsmīra ending in 23B. The latter work is noticed in L. 1404.

2406. ब्रन्दोमञ्जरी। Chando-mañjarī (Vedic).

Substance, country-made paper. $7\frac{3}{4} \times 3\frac{3}{4}$ inches. Folia, 2. Lines, 12 on a page. Extent in slokas, 50. Character, Nāgara of the eighteenth century. Appearance, discoloured. Complete.

1A, इन्दोमञ्जरी कथाते प्रथमं इन्दः गायत्री प्य उदाहरणानि; 1A, दितीयमुख्यिक्; 1B, हतीयमनुष्टुप्; 1B, चतुथं इहती; 2A, पश्चमं पंतिः; 2A, षष्ठं त्रिष्टुप्; 2A, सप्तमं जगती—इति जगतीक्कृन्दो भेदाः। अधाति जगत्यादीनि; 2A, अतिजगती।

It is a Vedic work on prosody entirely different from the work by Gangā-dāsa.

4773.

3538A. ब्रन्दोमञ्जरीव्याखासारः।

Chando-mañjarī-vyākhyā-sāraḥ.

Substance, country-made paper. $14 \times 3\frac{1}{4}$ inches. Folia, 8. Lines, 10 on a page. Extent in \bar{s} lokas, 400. Character, Bengali of the nineteenth century. Appearance, discoloured. Complete.

It begins thus:—

ॐ नमो गणेशाय।
स्वर्गापवर्गदो एंसा भित्तकल्पहुमाविष।
श्रीकृष्णचरणो वन्दे सन्देच्वनपावको॥
वस्त्वनवेच्चिता(?) सदर्थसन्दोच्चकन्दलाखायाम्।
वंशीवदनस्योक्तो श्रद्धां किल साधवो दधित॥
ग्रश्चारमे श्रेष्ठदेवताप्रणामरूपमङ्गलं निबन्धन् कृन्दोग्रश्चं कर्त्तं

प्रतिजानीते प्रयान्य देवसित्यादि ।

It ends thus:-

तस्य गद्गादासक वेरसो (?) + क्षय्यस्थानां मञ्जरी सारभूता एतादृष्यस्थानतेषु किनां विद्रभानां स्रवणिक्रयाविषयेऽस्त ध्रथच एत्यमञ्जरी कुतुकिनां स्रुती कर्णे तिस्रतीति ध्वनिः।

Colophon:-

इति इन्दोमञ्जरीयाखासारः। नमो गोविन्दाय।

 $Post\ Colophon: —$

चादर्भंदोषान्मतिविभ्नमाद्वा, etc., etc.

4774.

3087. छन्दःसुधाकरः। Chandaḥ-sudhākaraḥ.

With the commentary entitled Jyotsnā by Kṛṣṇa Paṇdita.

Substance, country-made paper. 124×6½ inches. Folia, 30. Lines, 15 on a page, Character, Nāgara in the eighteenth century hand writing. Appearance, discoloured. Incomplete at the end.

The colophon we get is in leaf 13A:—

द्रित श्रीकृष्णपण्डितकृतायां कृन्दः सुधाकर्थाखायां न्योत्स्नायामार्थ्याखा कला।

The colophon does not say who the text is by. Aufrecht gives the author's name as Kṛṣṇarāma.

The MS. is incomplete both ends.

The text begins thus from the middle:—

खन्तेवासिनि गुरुता नियता यातेषु येषु संभंजनम्।

खार्थाः खुर्दद्धाद्यास्तान् प्रथमान् गुरून् स्तीमि ॥ १ ॥

खार्थ्येयं यदि च गगणा सप्तगयुक्ता भवन्ति नायुजिजः।

यः षष्टोऽन्तो वार्द्धे प्रथमे चरमे तु षष्टो लः॥ २ ॥

The commentary begins:—

अत्र लोकिकच्छन्दस एव निरूपणादादो सर्वलोकिकछ्न्द-स्यार्थ्याया बज्जधाप्रसिद्धलादादो ताझिरूपियतुं निर्व्विष्नसमाय्यें मध्येऽपि मङ्गलं निवधाति अन्तेवासिनीति।

4775.

3518. छन्दोर्ताकरः। Chando-ratnākarah.

By Rāmešvara, son of Vāsudeva Sārvabhauma.

Substance, country-made paper. $14\frac{1}{2} \times 2\frac{1}{4}$ inches. Folia, 17. Lines, 4 on a page. Extent in Slokas, 280. Character, Bengali. Date, Saka 1622. Appearance, discoloured. Complete.

An elementary treatise on metres in four chapters.

 $Last\ Colophon:$

इति महामहोपाध्याय श्रीवासुदेवसार्वभौम-भट्टाचार्यात्मन-श्रीरमेश्वरवाचस्पतिविरचिते क्ल्दो रत्नाकरे अग्रेषक्ल्दोनिरूपणं नाम चतुर्थरत्नम्।

Post Colophon:—

स्रचिवाज्जरसम्लावि शाके विषापदद्वयम्। यालेखि पुक्तकं नत्वा सार्व्वभौमेन धौमता॥

Beginning:

व्यम्बाले तचरणकमलं सादरं ये भजनो तेषां वाणी भवति कृत्तिरा लीलया जल्पितापि। इत्यं दुर्गे तव पदयुगं भित्तति स्वन्तियिला इन्दोग्रत्थे स्टदुमितिरिप ग्रत्थमेकं तनोमि॥ गुरोः पदाम्बजं नला श्रीरामेश्वरण्यमेणा। इन्दोरलाकरं नाम ग्रत्थरतं प्रतन्यते॥ संयुक्तात्यं दीघं सानुस्वारं विसर्गसंमिश्रम्। विज्ञेयमन्तरं गुक्त पादान्तस्थं विकल्पेन॥ इति श्रुतनोधे। Colophon runs thus :-

इति श्रीमहामहोपाध्याय श्रीवासुदेव-सार्वभौम-भट्टांचार्या-त्मज-श्रीरमेश्वरवाचस्पतिविरचिते इन्दोरत्नाकरे समदत्तं नाम दितीयं रत्नम्।

The colophons of the first and the second ratnas are not found.

It ends :-

केचित्तु नानाभाषया गौतिमिच्छन्ति। आदित्रयाणामुदाहर-ग्राम् अपराजितास्तवादौ गौतेरुदाहरणं जयदेवादौ दृष्टयम्।

Authorities quoted :-

1A, श्रुतबोध; 2A, इति माघे, इति भट्टिः; 2B, इति पिक्कते; 2B, पौक्षिका; 3B, तालाध्याये, गौतिप्रकापे; 4B, इति सङ्गीतरत्नाकरे, इन्दो-रत्नावली, इन्दोगोविन्द, जयदेव; 5A, इन्दोमञ्जर्था; 11B, इत्यादिपर्वणि इति मार्काखेयपुराखे, इति कूम्मपुराखे।

4776.

9672. रुत्तर्बावली। Vṛtta-ratnāvalī.

By Cirañjīva Bhaṭṭācārya, the son of Rāghavendra Bhaṭṭācārya \bar{S}atāvadāna.

Substance, country-made paper. $13 \times 5\frac{1}{2}$ inches. Folia, 3. Lines, 18 on a page. Extent in slokas, 180. Character, Nāgara. Appearance, old. Complete.

This is a treatise on versification, written under the patronage of Yasavanta Simha, the Naeb Dewan of Dacca, who is often addressed here with high sounding epithets. The verse 72, for instance, giving the rule of the Sardūla-vikrīdita metre, runs thus, panegyrizing his patron:—

कोदराहध्वनिखराहतारिष्टतनासर्वातिगर्व प्रभो गौड श्रीयपावन्तसिं ह नितरामाकर्णयाकर्णय।

यत्र स्युर्मसत्रा गणास्त्रतगणीताख्यो गणोऽन्ते गुरः विश्रामो रविभिनगैस्तदुदितं ग्रार्द्विविक्रीड्तं॥ ७२॥

For the opening and closing verses see Hpr. Vol. III, No. 280, p. 183-184.

4777.

10084. ट्रन्तविवेचनम्। Vṛtta-vivecanaṃ.

By son of Vilāsa, the son of Šrī Rāma.

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 7. Lines, 7 on a page. Extent in Slokas, 90. Character, modern Nāgara. Appearance, fresh. Complete.

The mangalacarana and the object of the work:

गणपतिमाभवंद्य वंदितं निखल-सुरारि-सुर्विमानवैः।

परगदितमवेद्य सुन्दरं हरपुरि दत्तविवेचनं ब्रवे॥

The author's father and grand-father, and the date of the composition, and extent in slokas of the work:—

7 श्रीरामिश्रस्य स्तोतिविद्यान् विलासनामातिविलासकारी।
उदारधीः सर्व्वजनेषु मानी तत्सूनुनायं क्रियते स्टक्तम्॥ ५२॥
वर्षेऽद्रिगोनागविधी (1817) दश्रम्यां पौषे सिते टक्तविवेचनात्यः।
ग्रंथो मया चंद्रश्ररैः (51) सुपदीर्वद्धः सतामभ्यद्याय भूयात्॥ ५३॥

Colophon:

इति श्रीमदामिश्रात्मत्रविनासाख्यस्त्रविद्वितं रुत्तविवेचनम् (छं)। Composed in Samvat 1817.

Post Colophon :-

सम्बत् १८२८ खाषां हे॥ दो ग्रज्यमदः संपूर्णम्॥ स्रुतो ६
प्रानो ॥ ख्री ॥ ख्रस्तु सतामभ्यदयायेदं इंदोग्रंथमन्वितं रुत्तेः॥
इरिप्रांकरेन लिखितं + + नला गर्णेष्रं तम्॥

4778, 4779.

10085. वृत्तमुत्तावली । Vṛtta-muktāvalī.

By Hari Šañkara (Gauḍa vaṃšodbhava).

Substance, country-made paper. $10\frac{3}{4} \times 4\frac{3}{4}$ inches. Folia, 5. Lines, 6 on a page. Character, modern Nāgara. Appearance, fresh. Incomplete.

Beginning :--

श्रीगगोपाय नमः।

अय दितीये। (?)

श्चित-वर्णं श्चितं वंदे सिश्चतं श्चितकारिग्रम्। श्चिताङ्गं दृषभाष्टिं तं वाचाधीश्चं कपिर्द्देनम्॥१॥ चलारस्वेद् रा यस्यां सा कन्या घोत्ता विद्वद्वन्दैः॥२॥ दीघी लघुयुग्मं दीर्घतत एषा॥ वाले कविद्यन्दैरुत्ता वनु मध्या॥३॥

4780.

9267. वालिशिक्षोपदेशः। Bāla-šikṣopadešaḥ,

By Siddheāvara Kavi.

Substance, country-made paper. 7×3 inches. Folia, 8. Lines, 5 on a page. Extent in Blokas, 50. Character, Nāgara. Date, Samvat 1920. Appearance, tolerable. Complete.

The last page contains names of metres. So the work has come here. It is really a Sanskrit reader.

It begins thus:—

श्रीगराष्ट्राय नमः।

श्रीहरम्बो जगतां लम्बोदरतां दधचतुर्बोज्ञः। धर्म्मार्थकाममोच्चेराकाङ्कापूरको जयति ॥ १ ॥ श्रीमन्तो धीमन्तो निजकुलकमलाकरार्कभावच्चेत्। इच्च तचभवन्तस्तर्ष्किं भवन्त्वस्मदादेग्धाः॥ २ ॥ श्रामक्कन्तो भणितुं खक्कं वदन्तो भवन्तु वाञ्कन्तः। श्रवसरभणितां मणितिं कुर्णे कर्त्ते प्रवीणतं॥ ३ ॥ End:-

काश्यां नित्यं विलसितरुचौ विद्वत्पद्मैर्भवतु सुखदा। शिच्चा इंसी नवपटिधयां श्रीविश्वेशः समनुमनुतां।

Colophon :--

इति स्त्रीसिद्धेस्वरविरचितो बालिश्चिगेपदेशः।

काप्र्यां चि + + + विज्ञमवर्षे खनेचनिधिचन्त्रेः + + + कार्त्तिक-क्राणीकादप्रयुपेतकरपूर्वे संवत् १८२० का० क्ष० प्रो० उ० प्रां।

4781.

5915. रत्तदर्पणम्। Vrtta-darpaṇaṃ.

By Bhīṣma Miṣra.

Substance, country-made paper. 9½×4½ inches. Folis, 4. Lines, 15 on a page. Character, Nāgara of the nineteenth century. Appearance, old and discoloured.

A treatise on versification in two chapters, the first dealing with the Mātrā-vṛttas and the second with Varṇa-vṛttas. The present manuscript contains the first chapter only.

For the beginning and the end of the work see L. 2028.

Colophon :-

. इति श्री(भि)भीषामिश्रकते उत्तद्र्ये सात्रावत्तिनद्र्यं प्रथम-प्रकाशः।

4782.

3757. प्राक्तपङ्गलटीका। Prākṛta-piṇgala-ṭīkā.

Substance, country-made paper. 14½×3 inches. Folia, 5. Lines, 11 on a page. Extent in §lokas, 280. Character, Bengali of the seventeenth century. Appearance, discoloured. A fragment.

It begins:—

अध वर्णमेरा।

यद्धरसंख्यायाः किम्। यथ मात्रानष्टमाह नष्टे इत्यादि।

नस्टे सर्वाः कलाः कुरुव्य पूर्वयुगलसट्ग्रानङ्कान् देहि प्रश्नाङ्केन लोपय
ग्रेषसुदुत्तमङ्कः लोपयित्वा लिख। यत्र यत्र प्राप्यते भागः एतत् भणित सुटं
पिङ्गलनागः। परमात्रा ग्रन्थिता गुरुमात्रां याति याविल्लख्यते ताविल्लख्यायाति। अमुकप्रस्तारस्यामुकस्याने कौट्ग्रो गणिस्तस्रतीति प्रश्ने तत् कथनाय
नस्टिग्रिस्सुत्र्यते। नस्टे ज्ञातव्ये इति तथाचायं प्रकारः, षट्कलप्रस्तारस्य प्रथमस्थाने
कौटृग्गणिस्तस्रतीति प्रश्ने सर्व्याः कलाः कर्त्तव्या भवन्ति। सर्व्यक्तलाकर्णे च
षड् लघवः स्थापनीयाः। यथा।।।।।तत्र च पूर्वयुगलसदृग्राङ्करानं पूर्ववत्तेन
१।२।३।५।८।१३। अत्र च ग्रेषाङ्के प्रशाङ्कलोपः कर्त्तव्यो भवति ग्रेषस्त्रेयोदग्नाङ्कः। तत्र प्रशाङ्कस्यैकस्य लोपाद दादग्राङ्कोऽविग्रस्टः तद्लोपेन गुरुलघवो
लेखा भवन्ति।

It ends:—

बड्विंग्रह्यच्चरप्रस्तारं कत्वा समुद्रतौरपर्थन्तं गतं वञ्चयिता

जनं विवेग्रेति। स्राय्योच्छन्दः।

After this there is a line in a later and still smaller hand. The fragment contains Mātrā-naṣṭa, Varṇoddiṣṭa, Varṇa-meru, Varṇa-patākā, Mātrā-meru and Mātrā-patākā.

4783.

10086. प्रस्तार्पत्तन or छन्दः प्रस्तार्सर्णि।

Prastāra-pattana or Chhandaḥ-prastāra-saraṇi.

By Kṛṣṇadeva.

Substance, country-made paper. $9\frac{3}{4} \times 4\frac{3}{4}$ inches. Folia, 15. Lines, 6 on a page. Character, modern Nāgara. Appearance, fresh. Incomplete at the end.

Every leaf is marked with the letters प्रस्ता पत्त. A well-known work on metres.

Beginning:

श्रीगगेशाय नमः।

नत्वा गर्णेमां सौतेमां मोषं च सकलार्थदस्। इन्दः प्रस्तारसरिगः कृष्णदेवेन दम्स्रीते॥ सत्स् ग्रत्येषु वज्जषु इन्दोविस्तरवीचिषु। समुद्रत्सु ममोद्योगः कोपि कूपायते दृणां॥

The object and the scope of the work:—

पिङ्गलानुसरगो सरगोयं कापि राजरमगो रमगोया।

दागपोषहृदयेखवरोष्टं कुर्व्वतीव युवतीव विभाति॥

तत्रादी प्रस्तारलद्यामा ह।

4784.

9690. The Same.

Substance, country-made paper. $13\frac{1}{2} \times 6$ inches. Folia, 5. Lines, 18 on a page. Extent in Slokas, 450. Character, Nāgara. Appearance, tolerable. Remarkably correct. Complete.

This is a short treatise on versification, based on Pingala-sūtra and composed in Samvat 1879. It has two chapters called Prāsāda. Composed in नवच्चगणभूमि १८०६ सम्बत्।

Beginning : --

नता गर्णेशं सीतेशं शेषच सकलार्थदं। छन्दः प्रस्तारसरिणः क्षणादेवेन दर्श्यते॥१॥ सत्स् ग्रत्येषु बज्जषु छन्दोविस्तरवीत्तिषु। ससुद्रत्यु ममोद्योगः कोऽपि कूपायते न्यणं॥२॥ पिङ्गलानुसरणी सरणीयं कापि राजरमणी रमणीया। द्रागशेषच्चदयेष्यवरेष्टं कुर्व्वतीव युवतीव विभाति॥३॥

तचादौ प्रस्तारलच्चग्रमाह ।

पद्यपादगतैः क्रत्सैर्गुरुभिर्णघृभिस्तथा ।

क्रन्दसोऽखिलभेदस्य प्रस्तारो ज्ञानक्रनमतः ॥ ४ ॥

मोच्चदयेनावरोच्छम्गण प्रस्तारमाच्च गुरूणां प्रथमस्थाधो लघुर्ह्वोखो च्चि सर्वतः। परानप्रेषानधोऽधस्त क्रमाह्वेखास्य तादृणाः॥ गुरूणां प्रथमात् पूर्वानघोऽधक्तु गुरू सिंखेत्। ५ । यावत् सर्वलघुक्कन्दो वर्णप्रक्तारसत्क्रमे (?) ॥ ६ ॥ इति प्रस्तारः।

End:

प्राख्डिल्यान्वयभूरभूद्रघ्पतिः किस्ति विपिस्वन्महाँ-स्तद्वालावय देवराजजयगोपालावभूतां बुधौ। ज्येष्ठः सनुरभूत् किन्छजनितो यः क्रियादेवस्तयो-स्तस्येदं निज प्रोमुषीविलसितं धौमन् मुदे पत्तनं॥ नवच्चयाजभूमि भाविते वत्सरेऽस्मिन् विजयिनि विजयाच्चे राजनीवातिच्च्ये। रिवितिथिसमुपेते क्रियापचावलम्ब-न्यजनि कुतुकप्रौलं पत्तनं मार्गप्रौषें॥

The last colophon runs:—

र्त देवकीनन्दनसिं इतनुज-श्रीजानकी प्रसादसिं इनियुत्त-श्रीपाणिड्न्यकुलोद्भृति पाठिक्या देविवरिचिते प्रसारपत्तने प्रसिद्धा-प्रसिद्ध-मणिकुट्टिमो नाम दितीयः प्रासादो ऽप्रेषि तं चेदं पत्तनं समाप्तं।

श्रुभं भवतु समस्तजगतां।

4785.

10340. **छन्दःकोस्तुभः**। Chhandaḥ-kaustuva<mark>ḥ.</mark> By Rādhā Dāmodara.

With the commentary by Vidyābhūṣaṇa, the author's pupil.

Substance, country-made paper. 11×5 inches. Folia, 32. In tripātha form. Character, modern Nāgara. Appearance, fresh. Complete.

An elaborate treatise on versification, with illustrations in praise of Kṛṣṇa.

For the work see L. No. 2570.

The commentary begins:—

अर्चितनयनानन्दो राधादामोदरो गुरुनीयात्। विद्योमि यस्य सपया छन्दःकौस्तुममहं मितवाक्॥ End:

श्रीराधादामोदरिष्ण्यो विद्याभूषणनाम्मा। इन्दःकोस्तुभण्रास्त्रे भाष्यमिदं सम्मति बद्धात्॥

Last Colophon :-

इति विद्याभूषणविर्चिते इन्दः तौ स्तुभभाष्ये माचाप्रस्तार-विवर्णं नवसीप्रभाः समाप्ताः।

 $Post\ Colophon:$

लिखितं मालवीयशुक्तरमानाचेन।

4786.

9300. A work of the same name.

By Durgešvara Bhaṭṭa.

Substance, country-made paper. 12×5 inches. Folia, 19 (11–16 and 21–33). Lines, 9, 13 on a page. Extent in slokas, 570. Character, Nāgara. Appearance, new. Incomplete.

See L. Vol. VIII, p. 22, No. 2570, for the text, and both for the text and commentary, Peters, 5, 192-93.

The work is based on Prākṛta-pingala.

Leaves from 11 to 13 are written in red ink; the rest in black, but in the same hand.

This fragment contains 15 chandas.

There is one more leaf of some other work on prosody.

ALAMKĀRA OR RHETORIC.

4787.

9707. श्रलङ्कार्भेखरः। Alamkāra-šekharaļ.

By Kešava Mišra.

Substance, country-made paper. 11×5 inches. Folia, 51. Lines, 9 on a page. Extent in slokas, 1,000. Character, Nāgara. Date, Saṃvat 1914. Appearance, tolerable. Complete.

This is a commentary on the Alamkāra-sūtras of Sauddhodanī, written under the patronage of Mahārāja Māṇikya Candra, by Kešava Mišra. He is stated, in the second introductory verse, to be the author of seven other works on poetics. But all of them, as he says, are intelligible only to those who are versed in the Tarka-Sāstra. Hence the necessity, he says, for writing the work under notice. What the seven works, he speaks of, are, is not ascertainable.

Rāma-candra, Māṇikya-candra's grandfather, died in a sanguinary war between a sultan of Delhi and a king of Kamta (?). The dynasty to which Rāma-candra, his son Dharma-candra, and Māṇikya-candra belonged, is said to have their origin in Sušarmā.

For a description see L. Vol. IX, No. 3307.

The last colophon runs thus:—

इति श्रीमहाराजाधिराजश्रीमन्माणिकाचन्द्रकारिते खलङ्कार-प्रोखरे न्यायाचार्थकेणाविस्थकते विश्रामरतं।

Post Colophon:—

लच्मीनारायग्रेनायमलेख्यलङ्गारप्रेखरः।
स्वकीयप्रारदादेवीप्रिरोधारग्रहेतवे।
संव०१८१८ वैप्राख वदि सुझवासरे सुमं।

9708. The Same.

Substance, country-made paper. 10½×4 inches. Folia, 16. Lines, 12 on a page. Extent in šlokas, 530. Character, Nāgara. Appearance, tolerable.

A fragment of the same.

4789.

4057. काव्यादर्भः। Kāvyādaršaļ.

By Daņdyācārya.

Substance, country-made paper. 14½×3½ inches. Folia, 29. Lines, 7 on a page. Character, Bengali. Date, Saka 1739. Appearance, discoloured. Complete.

A work often printed and often noticed.

Post Colophon Statement :—

मित्रो ब्रह्ममयः प्रभूति पिभिर्मत्या शितं प्रभाषोञ्चलन् । प्रत्यच्चो भगवानुपैतु परमां प्रौतिं प्रभाषोञ्चलन् । प्राक्ते रन्ध्र शिवाच्चि सिन्ध्रमिते श्रीपूर्व्वरामेश्वरो भूदेवो व्यलिखन्म हाकविक्ततं ग्रस्थं निजालोकने ॥

Colophons:-

6B, इति काव्यादर्भे प्रथमः परिच्छेदः; 21B, इत्याचार्थ-दिख्छितो काव्यादर्भे दितीयः परिच्छेदः।

Last Colophon:—

र्वाचार्य्यदरिखकतौ काव्यादग्रे हतीयः परिच्छेदः।

समाप्तस्थायं ग्रन्थः।

युभमन्तु प्रकाब्दाः १७३८ श्रीगिरिधरदेवप्रामीणः पुन्तकञ्च खाद्धरञ्च।

प्रत्यच्त-देव दिवसे दिवसे लघुलं सौभाग्यलोपि-नरलोककुले खदासं। सम्भाव्य मञ्जयसि श्रोकसमुद्रमध्ये लत्पादपद्मश्रूरणागतसात्मनं माम्॥ मामिन्द्रलोकमथवा विधुलोकमन्ते वैकुर्छलोकमथवात्मभुवोऽपि लोकम्। त्वं प्रापयेरिति स्वषेच परास्ट्रशामि ब्रह्मद्विचामय-विलोपस्ते खसूनोः॥

4790.

4544. The Same.

Substance, country-made paper. $14 \times 2\frac{1}{2}$ inches. Folia, 48. Lines, 4 on a page. Character, Bengali of the eighteenth century. Appearance, old and discoloured. Complete.

4791.

3033. वाग्भटालङ्कारः। Vāgbhaṭālaṃkāraḥ.

Substance, country-made yellow paper. $9\frac{1}{2} \times 3\frac{1}{2}$ inches. Folia, 21. Lines, 7, 8 on a page. Character, Nāgara. Appearance, old. Complete. Written in two different hands, the first four leaves in a smaller hand and the rest in a larger one.

The work has been often noticed and often printed.

4792.

7796. The Same.

Substance, country-made paper. $10\frac{3}{4} \times 5$ inches. Folia, 21, of which the first is missing. Lines, 7 on a page. Character, Jaina Nāgara. Date, Samvat 1916. Appearance, fresh.

Last Colophon:—

इति श्रीवाग्भटालंकारः समा[ि] प्तमगमत्।

Post Colophon:—

संवत् १८१६ वर्षे जेखमासे क्रमापद्यो तिथी १० दश्रम्यां म्यावासरान्वितायां लिः। ऋ (the name is blurred over with ink) चिरंजीवी प्रतापक्तवरहेतवे वाराणस्यां नगर्यां, श्रीरस्ता। कस्याणमस्ता॥

8991. वाग्भटालङ्कार् ह्वच्याखा।

Vāgbhaṭālaṃkāra-sūtra-vyākhyā.

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches. Folia, 30. Lines, 9 on a page. Extent in Slokas, 700. Character, Nāgara. Fresh. Incomplete.

Incomplete. Thirty leaves. The MS. is incomplete and the author's name is not ascertainable.

It begins thus:—

श्रीगगोशाय नमः। श्रीवर्द्धमान जिनयतिरनन्ति ज्ञान-सन्तिर्जयति मद्गीः किलकालतमः श्रमं नयति। वाग्भट-कवीन्द्ररिचतालङ्कृतिसूत्राणि किमिप रणोमि मुग्धजनबोध-हेतोः खस्य म्युतिजननरुद्धी च।

4794.

8998. कविकल्पलता। Kavi-kalpa-latā.

By Debendra, the son of Vāgbhaṭa.

Substance, country-made paper. 9×4 inches. Folia, 36-67. Lines, 9 on a page. Extent in šlokas, 1,600. Character, Nāgara. Dated, Saṃvat 1713. Old. Fresh.

From leaf 36 to the end in leaf 67.

Colophon:--

र्ति श्रीवाग्भट्टसूनुमञ्चाकविदेवेन्त्रविरचिता कविकल्पलता समाप्ता।

Post Colophon :-

नेच-चन्द्र-तुरगेन्द्रमितेऽब्दे चैचिके इत्यादि।

4447. The Same.

By Devesvara, son of Vāgbhata, otherwise called Māgha Caitanya.

Substance, country-made yellow paper. 174×4 inches. Folia, 68. Lines, 5 on a page. Extent in šlokas, 1,400. Character, Bengali of the nineteenth century. Appearance, fresh. Complete.

 $Last\ Colophon: --$

र्द्रात श्रीमायचैतन्यविर्चित कविकल्पलतायाम<mark>रुमं कुसुमम्।</mark> The 8th flower is a collection of 26 verses.

Post Colophon :-

समाप्तोऽयं ग्रन्थः।

This is a manual of rules for composition; published in the Pratna-kamra-nandinī, Nos. 1-31.

See Aufrecht, Cat. Bodl., No. 498; Weber, Cat. Berl., No. 822; and I.O. Catal. No. 1178.

4796.

10557. The Same.

By Devesvara, the son of Vāgbhaṭa, the Minister of the King of Mālava.

Substance, country-made paper. 10×4 inches. Folia, 57, of which the last three are a restoration. Lines, 9 to 12 on a page. Extent in slokas, 1,400. Character, Nāgara of the eighteenth century. The restoration being dated Samvat 1964. Appearance, old and discoloured.

Colophon:

इति सप्तमं कुसुमम्। कविकल्पलता समाप्ता।

Post Colophon:-

स्रमं संवत् १८६७ कार्त्तिक क्षया ५ मनौ प्रातः काले मालवीय रघनाथराममम्भीयोन सम्पूर्योक्तितम्। काम्यां गोघट्टतटे। Beginning : --

श्रीगगोपाय नमः।

गङ्गावारिभिक् चिताः प्रशिषणेष्ठत्मस्त्रवास्त्रच्छा
रतः कोरिकताः सुधांश्वकलया स्मेरेकपृष्यश्रियः।
व्यानन्दाश्रपरिञ्जताच्चि ज्ञतसुग्धूमै स्मिलदोष्ट्रदा
नाल्पं कल्पलताः प्रलं ददतु वो ऽभीष्ठं जटा धूर्व्वटेः॥१॥

The author: -

मालवेन्द्र-महामात्य-श्रीमदाग्भट-नन्द्नः।
देवेश्वरः प्रतनुते कविकल्पलतासिमाम्॥२॥
प्र(ा)तिभा-भावितात्मानः कवित्वं केन कुर्व्वते।
च्यन्यःच कविताधान-कुप्रालाविकलाः पुनः॥३॥
यदन्यैः वर्त्मनः चुस्तं तत्र सञ्चरतो मम।
पदे पदे प्रस्खलनं सन्तः खग्डावलम्बनम्॥४॥
कविप्रिच्वाप्रतं वीच्य कवीन्द्रानुपजीय च।
निवद्धेयं मया धौरास्वरितप्रलोकसिद्धये॥
सुद्रत्तरम्यस्तवका सदालिपरिसेविता।
कविकल्पलता सेयं च्यमलाः परिप्रील्यताम्॥
प्रव्दप्रलेषकथार्थाख्याः चत्वारस्तवका इष्ट।
ते चतुः पञ्चषट् सप्त कुसुमैरन्वताः क्रमात्॥

The end :-

च्याविष्कृता वस्तमती समरीश्वरेण देवेश्वरेण कविनागविनायकेन। काव्यज्ञमानसमुदे समुदेतु भूमा वा कल्पमेव कविकल्पलतावतारः।

Hints are given how a man can write verses easily in Sanskrit.

4015. The Same.

Substance, country-made paper. $18 \times 3\frac{1}{4}$ inches. Folia, 17 to 47. Lines, 6 on a page. Character, Bengali of the eighteenth century. Appearance, old, discoloured and dilapidated. A mere fragment.

The fragment contains the second stavaka minus the first kusuma of which there is only the colophon, the third stavaka and the beginning of the fourth.

28B, इति दितीयण्लेषस्तवके रूडियोगिकमिश्राख्यं नाम पञ्चमं कुसुमम्। समाप्तच दितीयण्लेषस्तवकः।

40A, इति कविकल्पलतायां हतीयकथास्तवके वादितर्ज्ञनं नाम मरुं कुष्तमम्। समाप्तश्चायं हतीयः कथास्तवकः।

4798.

9360. The Same.

Substance, country-made paper. 10×5 inches. Folia, 62. Lines, 10 on a page. Extent in šlokas, 1,220. Character, Nāgara. Date, Samvat 1914. Appearance, tolerable. Complete.

With marginal notes on some leaves.

This contains rules for composition and is divided into 4 chapters called stavakas, which are subdivided into 4, 5, 6, 7 kusumas respectively.

See I.O. Vol. III, p. 339A. Catal. No. 1178 to 1182.

4798A.

8180. The Same.

Substance, country-made paper. 12½×5 inches. Folia, 80. Lines, 9 on a page. Extent in šlokas, 1,300. Character, Nāgara. Date, Saṃvat 1964. Appearance, fresh. Complete. The first and the last leaves are restorations.

Post Colophon:—

संवत् १८६४ च्यास्वि॰ खुक्त ६ भीमे मालवीयरघुनाय-रामधूर्ममधेन सम्प्रणीव्वतं काध्यां गोघट्टतटे। The colophon runs :-

इति श्रीवाग्भट्टस्रनुमहाकवि-श्रीदेवेन्द्रविरचिता कविकल्पलता समाप्ता।

संवत्सरे १८१८ पोष यु॰ ६ यु॰। स्त्रीजानकीप्राग्रेश्वराय नसः।

4799.

10004. कविकल्पलताच्याखा। Kavi-kalpa-latā-vyākhyā.

By Mahādeva.

Substance, country-made paper. 9×4 inches. Folia, 20 marked 13-32. Lines, 15 on a page. Character, Nāgara of the nineteenth century. Appearance, discoloured and decayed. A mere fragment.

The text, Kavi-kalpa-latā is by Devendra.

The work gives instructions for versification on various topics. It consists of 4 sections, called stavakas, which again are subdivided into *Kusumas*. See Oxf. 211A, W.p. 228, and I.O. Catal. 1178-1182.

17A, इति कविकल्पलता-त्वतीयस्तवके राजदर्भनप्रथमकुसुम्याखा

21B, इति कल्पलता-त्रतीयस्तवके गङ्गास्तुतिर्गाम दितीयकुसुमव्याख्या समाप्ता।

23B, इति हती॰ भगवदीरणं नाम हतीयकुसुमं तद्याख्येयं।

27A, इति त्वतीयस्तवके विप्रसम्भाषणाभिधेय-चतुर्थकुसुमे महादेवविष्रदी-कृतेयं व्याख्या ।

28A, इति हतीये-तडागादिवर्णनाख्य-पंचमकुसुम्याख्येयं।

28B, इति कविकल्पलतायां वादितर्ज्ञनाख्य-षष्ठकुसुमयाख्या समाप्तश्व हतीयः स्तवकः।

29A, इति चतुर्थस्तवके प्रथमकुसमयाखा। इदानीमङ्गताखदितीयकुसुमं याखातुमुपन्नमते।

8999. पदार्थद्योतनिका। Padārtha-dyotanikā.

(कविकल्पलताटीका)

A commentary on Kavi-kalpa-latā.

By Mahādeva, the son of पद्रवर्द्धनमूदल।

Substance, country-made paper. $8\frac{1}{2} \times 3\frac{1}{2}$ inches. Folia, 146. Lines, 10 on a page. Extent in \$lokas, 2,900. Character, N $\~agara$. Old. Incomplete.

From leaf 69 to the end in leaf 146.

This begins from दिनीयकुसुम, as the text noticed under the last number begins with the third.

The last colophon runs thus:—

द्रति श्रीमदाग्भटस्तुदेवेश्वरिवरिचतकविकल्पलतायां श्रीमत्-पट्टवर्ड्डनमुद्रल-सोमयाजिस्त-महादेवस्तायां पदार्थद्योतिनिका-खायां चतुर्थस्तवके समस्याकुसुमं समाप्तं। सम्पर्णस्थायं ग्रह्मः।

It ends thus:—

तपनाः सूर्या दादण वसवः अष्टी एवं गणनया नवित-संख्यकान् + + + + + + + । यया च लोचनानां अणिया संख्या खराः निषादादयः सिरगमपधनीत्यपरनामानः सप्त तैः सिहता लसन्त्यः मूर्च्यनाः एकविंण्रतिः ग्रामाश्च त्रयः तालाश्च एकोनपञ्चाण्यत् एवं सर्व्यमेलने अण्रीतिः संख्या तान् अश्रीषीः श्रुतवान् चन्नुःश्रवस्वात्तजातेरिति ण्रिवं। १०४।

4800A.

10202. शृङ्गार्तिलकम्। Āṛṅgāra-tilakaṃ.

By Rudra Bhatta.

Substance, country-made paper. 9×4 inches. Folia, 35. Lines, 8 on a page. Character, Nägara. Date, Samvat 1715. Appearance, old and discoloured. *Complete.

Last Colophon: -

इति रूहभट्टविर्चिते ऋङ्गारित सके रसाममे हतीयपरिक्देः॥३॥ समाप्तोयं यथः॥

Post Colophon: --

भरेन्द्रनगभूवर्षे क्षणान्तकभ्रनाविषु (?)। भ्रद्रंगारतिलकोऽलेखि भ्रदाभ्रीवेन भीमता॥

संवत् १७१५ व्यास्थिनवदि १० प्रानी लिघितिमदं पौताम्बरात्मजेन सदाग्रीवेन नागरेगा ॥

See Oxf. 491.

4801.

5456. रुट्रालङ्कार्टिप्पग्म् । Rudraṭālaṃkāra-ṭippaṇam.

By Nami-Sādhu.

Substance, country-made paper. $10 \times 3\frac{1}{2}$ inches. Folia, 75. Lines, 10 on a page. Extent in slokas, 2,600. Character, Nāgara. Date, Samvat 1578. Appearance, very old and discoloured. Complete.

Last Colophon :-

इति निमसाध्विरचिते रुद्रटालंकारिटण्यके + + + +

Post Colophon Statement:—

संवत् १५७८ समये चैत्रवदि गुरौ + + + + +

The end has faded away. It contained the name of the place where it was copied and the name of the reigning king.

The text is by Rudrata and the commentary by Nami Sādhu, the disciple of Sāli-bhadra the head of Thāva-vadra-purīya gaecha.

See the end in Sanskrit in L. 3329.

The concluding verses, the last of which contains the date of the composition of the commentary (1125 of the Vikrama Era), are not given in the present manuscript.

1824. श्रमिधारृत्तिमातृका । Abhidhā-vṛtti-mātṛkā.

By Bhatta Mukula, son of Kallata.

For the manuscript see L. 2438 and for the work see Buhler's Kasmir report p. 66.

It is a short elementary treatise on Abhidā, one of the main topics of Indian rhetoric.

The author belongs to Kāšmīra and to the 10th century A.D., as he comes between Bhaṭṭa Kallaṭa and Abhinava Gupta, both distinguished Saiva philosophers and rhetoricians.

Rājendra-lāla thinks that the character is Nāgara, it is modern Kāsmīrī.

4803.

9621. दश्रूपम् । Daša-rūpaņ.

By Dhanañjaya with Daša-rūpāvaloka, the commentary by Dhanika.

Substance, country-made paper. 11×5 inches. Folia, 68. Lines, 10 on a page. Extent in §lokas, 2,040. Character, Nāgara. Date, Samvat 1841. Appearance, tolerable. Complete.

This is a well known work on dramaturgy, printed in the Bibliotheca Indica and translated by G. C. O. Haas of Columbia University.

Colophon: —

इति श्रीविष्णुसूनोर्धनिकस्य दश्ररूपावलोके रस्विकाश्रश्<mark>वतुर्थ-</mark> प्रकाशः समाप्तः।

Post Colophon:—

संवत् १८४१ मौती मात्र सुदि ५ वार सनीचर।

2494. The Same.

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches. Folia, 74 of which the first 18 leaves are missing. In tripāṭha form. Character, Nāgara of the eighteenth century. Appearance, discoloured and corroded. The last leaf is of yellow colour.

Often noticed and printed.

The last colophon of the commentary:—

इति स्त्रीविष्णुस्त्रनोर्धनिकस्य कतो दश्ररूपावलोके चतुर्थः प्रकाशः। स्रुभम्।

4805.

9006. The Same.

With its commentary entitled दशारपकावलोक by धनिक, the son Visnu.

Substance, country-made paper. 10×3 inches. Folia, 85. Lines, 7 on a page. In tripāţha form. Character, Nāgara. Fresh. Complete.

Complete in 85 leaves. The text in the middle and the commentary above and below.

For the commentary see I.O. Catal. No. 1129.

4805A.

3808. कविरहस्यम्। Kavirahasyam.

Substance, country-made paper. 13×2 inches. Folia, by counting, 12. Lines, 6 on a page. Character, Bengali of the seventeenth century. Appearance, faded and dilapidated.

A fragment of Halāyudha's Kavirahasya:—
रसन्ति मधुरैः कार्लेर्यस्थोद्याने पतिच्याः।
रसयन्ति च हृद्यानि तत् + + + + + + ॥

This is a work on rhetoric in verse. It also gives the uses of roots. It has been often printed in Calcutta, by Sir Rajā Šaurīndra-Mohan Tagore and others. The MS. was copied in Saka 1599 by Višvešvara Šarmā.

The Post Colophon runs thus:—

प्रकाव्द १५६६ लेखक श्रीविश्वेश्वरप्रकीणा यथादृष्टं तथा-लिखितं। इति समाप्तमवाप्तगुणोदयं, कविरह्स्यमिदं रिसक-प्रियम्।

यदभिधाननिधान चलायुधदिजवरस्य क्रतिः सुक्रतार्थिनः। समाप्तस्थायं + +।

4806.

8997. सर्खतीक्छाभर्णकारिका।

Sarasvatī-kaṇṭhābharaṇa-kārikā.

By Bhoja.

Substance, country-made paper. 9×4 inches. Folia, 12. Lines, 8 on a page. Extent in slokas, 200. Character, Nāgara. Old. Incomplete.

The first chapter only in 12 leaves, and five kārikās of the next chapter in leaf 12.

4807.

1672. The Same with illustrations.

By Bhōja-rāja.

Substance, country-made paper. 13½×5. Complete in five chapters. First two take 77 leaves, the third 37 leaves, and the fourth and fifth 82 leaves. Character, Nāgara. Appearance, fresh. Complete.

Printed in Calcutta under the auspices of Anandasām Baruā 1883-1884.

4851. सरस्वतीकण्<mark>डाभरणलघुटीका।</mark>

Sarasvatī-kaṇṭhābharaṇa-laghu-ṭīkā.

By Harihara Mišra.

Substance, palm-leaf. $12\frac{1}{4} \times 2$ inches. Folia, 8 to 47. Lines, 7 on a page. Appearance, discoloured. Character, Nāgara.

The first Colophon is in 19B:—

प्रथमपरिच्छेदविवर्गं समाप्तमिति।

It ends thus :-

च्यप्रसारितविस्तीगं

अन्यलघ्कपरिसूच्यं अज्ञात

Last Colophon :-

मिश्रश्री हरिहरविर्चिता सरस्ती कर्णामर्ण ज्वा विकास

4809.

5184. काव्यप्रकाशकारिका Kāvya-prakāša-kārikā

or $K\bar{a}vya$ -prak $\bar{a}\bar{s}a$ without the prose portion and the examples.

Substance, country-made paper. $14 \times 2\frac{1}{2}$ inches. Folia, 12. Lines, 5 on a page. Character, Bengali of the nineteenth century. Appearance, fresh. Complete.

Colophon :--

इति काव्यप्रकाश्कारिका समाप्ता।

4810.

11121. The Same. Here called Sūtra-pāṭha.

Substance, country-made paper. 13×5 inches. Folia, 3. Lines, 12 on a page. Character, modern Nāgara. Appearance, fresh. Complete.

These leaves contain the kārikās of Kāvya-prakāša numbering 141.

Colophon : --

इति श्रीकाव्यप्रकाश सुत्रपाठः समाप्तिमगमत्।

4811.

8994. The Same.

Substance, country-made paper. 11×4 inches. Folia, 11. Lines, 7 on a page. Extent in slokas, 180. Character, Nāgara. Appearance, old. Complete.

Colophon:

इति काव्यप्रकाशे कारिकायां खर्थालंकारनिर्णयो नाम दश्रम उद्यासः। समाप्ताः काव्यप्रकाश्रकारिकाः।

4812.

3980. The Same. With Vrtti and examples.

Substance, Kāšmīri paper. 10×7 inches. Folia, 95. Lines, 10 on a page. Character, old Kāšmīrī. Appearance, discoloured and worm-eaten. Complete.

Many of the leaves contain marginal and interlineal notes.

• Colophon:—

इति संकलविपश्चिद्गुरुमम्मटभट्टविरचिते काळालङ्काररहस्थे निबन्धे श्रीकात्र्यप्रकाणे जलङ्कारनिर्णयो नाम दण्णम उल्लासः। समाप्तमिदं कात्र्यप्रकाणनाम महाग्रस्थमिति॥

4813.

718. The Same.

Substance, tadi-pattra. 14×2 inches. Folia, 91. Lines, 5 on a page. Extent in \bar{s} lokas, 2,200. Character, Bengali. Appearance, wormeaten and dilapidated. Complete.

8555. The Same.

Substance, country-made paper. 10×5 inches. Folia, 78. By counting. Lines, 10 on a page. Extent in §lokas, 1,500. Character, Nagara. Appearance, fresh.

Incomplete.

From the beginning up to the खकाखप्रयगदीय and the chapter on Alamkāra.

4815.

8738. The Same.

Substance, country-made paper. 13½×5 inches. Folia, 128. Lines, 9 on a page. Extent in šlokas, 2,500. Character, Nāgara. Dated, Samvat 1902. New. Complete.

Complete in 128 leaves in large, bold and beautiful hand on thick paper with marginal notes throughout.

Copied in Samvat 1902 at Benares. On the back of the last leaf occurs the following šloka:—

अब्दे द्यम्बररन्ध-चन्द्रनियुते (१६०२) मासे च माघादिमे, श्रीमत् क्रष्णपदादिदेवकवितुः(तः) साष्ट्रियवारांनिधेः। बोधागारिममं कुष्णाग्रमतिको ग्रश्चं प्रारेः प्ररे, रम्यं साधु पपाठ काव्यरिसको ज्योतिष्पुकाशो बुधः॥

4816.

3527. The Same.

Substance, country-made paper. 17×3 inches. Folia, 90 of which the first five are missing. Lines, 6, 5 on a page. Character, Bengali. Date, Saka 1435. Appearance, fresh. Incomplete at the beginning.

Colophon :--

इति काव्यप्रकाणेऽर्घालङ्कारिक्ययो नाम द्राम उल्लासः।

Post Colophon :-

समाप्तोऽयं ग्रन्थः।

भाके वागज्जताभानेन्द्रगामितं काव्यप्रकाभाभिधं। गोपालो विलिलेख पुस्तकमिदं विद्वन्मनोनन्दनम्। दोषोऽच प्रसिधान छानिजनितः सन्तो विचार्यो लिपिः। स्वीयायाः स्मृतितत्परैर्न सहसा युग्नाभिरेवागतैः॥

4817.

4726. The Same.

Substance, palm-leaf. $12 \times 2\frac{1}{4}$ inches. Folia, 5 to 126 of which the following leaves are missing: 1-4, 7, 12, 13, 15, 20, 23, 33, 35, 36, 37, 39, 41, 42, 44, 46, 47, 49, 50, 53, 59, 60, 61, 64, 66, 67, 73, 77, 81, 84, 87, 89, 93 to 99, 101, 103, 104, 108 to 111, 113, 114, 117, 118, 121, 123 are missing. Then there are 26 leaves with the leaf marks lost, one of which contains the colophon of the 5th ullāsa, after which there are 12 leaves. Lines, 4, 5, on a page. Character, Nāgara of the fourteenth century. Appearance, old, discoloured and worm-eaten.

4818.

2983.

A fragment of Raghudeva commentary on the kārikās of Kāvya-prakāša, which are attributed by the commentator to Bharata-muṇi, the Vṛtti only according to him is by Mammaṭa Bhaṭṭa.

For the MS. see L. 4242.

Beginning:-

श्रीगर्भेषाय नमः।

रघुदेवक्ततानेकक्ततिनामस्त तोषिका। भरताननसंभूतकारिकार्थ-प्रकाणिका॥

भरतमुनिः खकत्त्रेयकाय्यरसाखादनकारण-कारिकात्मकालङ्कारणास्त्रसमाप्ति-प्रतिवन्धक-विष्वविधाताय यत्थादौ भारतौस्त्रतिरूप-मङ्गलमाष्ट्र। नियतिष्ठत-नियमरिच्तां इत्यादि।

835. काव्यप्रकाशः सटौकः।

Kāvya-prakāša with a commentary.

For the manuscript see L. 1681. But the description there is misleading.

The accompanying tikā appears to be a recast of Jayanta's commentary, improved and supplemented by quotations from many later commentaries. The compiler's name Ratna-kaṇṭha, and that of the ṭīkā, Ṭīkā-sāra samucchaya are to be found in leaf 68B in a verse to be quoted hereafter.

Aufrecht says that the Jayanti commentary was composed in 1293.

The commentaries quoted in this are: (1) Bhāskara's commentary, (2) Sārabodhinī by Šrīvatsâ Varmā, (3) Paṇḍita-rāja, (4) Kāvya-prakāša-sūttra-nirūpaka-kāvya-pradīpa, (5) Pradīpa-kāra, (6) Kāvya-ratna-pradīpika, (7) Bṛhat-saṃketa-kāra (14B), (8) Bhīma-sena Māgadha, (9) Alaṃkārodāharaṇa (297B) by Jayaratha (?), (10) Subuddhi mīšra-ṭīkā, (11) Viṣtārikā.

41A, इति श्रीविप स्थिच कच कवर्ति-श्रीमन्मम्मटा चार्य्यविर चिते का व्यालङ्कार-र इस्य निबन्धे का व्यप्रकाणे परिष्ठतमहृश्री जयन्त विर चितटी कायां बड्डटी का कार-या खासारस चितायां का व्यप्रयोजनका रणसरूप भेदनिर्णयो नाम प्रथम उल्लासः।

 $64\mathrm{B}$, इति श्रीभट्टजयन्तविरचितायां काव्यप्रकाण्यीपिकायामन्यटीकासारसिंहतायां चिविधटत्तिनिर्णयो नाम दितीय उद्घासः।

68B, इति श्रीभट्टजयन्तविरिचतायां कात्यप्रकाग्रदीपिकायां अर्थयञ्जकता-निर्णयो नाम ढतीय उल्लासः।

> जयन्तीमुख्यटीकाभ्यः सारमुद्भृत्य यत्नतः। निम्मितो रत्नकार्छन टीकासारसमुचयः॥

 $131\mathrm{B}$, इति स्त्रीकाव्यप्रकाग्रे(स) टीकासंग्रहे चतुर्थ उल्लासः।

159B, इति श्रीमच्हीप्रोच्चितभट्टनयन्तविर्चितायां अन्यटीकासारस्डि-तायां काव्यप्रकाश्रदीपिकायां पञ्चम उल्लासः।

162A, इति श्रीमत् प्रोच्चितभट्टनयन्तिवरिचतायां खन्यटीकासारसिच-तायां काव्यप्रकाश्वदीपिकायां षष्ठ उद्धासः।

227B, इति भट्टनयन्तविरचितायां काव्यप्रकाश्रदीपिकायां वज्जटीका-व्याख्यासारसहितायां दोषनिरूपणं नाम सप्तम उल्लासः।

239A, इति श्रीप्रोच्चितभट्टनयन्तिवरचितायां काव्यप्रकाण्यदीपिकायां अन्यटीकासारसंचितायां गुणालङ्कारभेद-नियतगुणनिर्णयो नाम अप्टम उद्घासः।

266B, इति प्रोच्चितभ[ट्ट] जयन्तविर्चितायां काव्यप्रकाश्रदी पिकायामन्य-टौकासारसच्चितायां श्रव्दालङ्कारविवेको नाम नवम उल्लासः।

See Peterson's second report p. 16.

4820.

913. काव्यप्रकाशनिदर्शनम्।

Kāvya-prakāša-nidaršanam. By Rājāņaka-Ānanda Kavi.

For the manuscript see L. 1825.

Colophons:—

14A, इति श्रीकायदर्शने शितिकर्छिवनोधने कायोद्देशदर्शनं प्रथमं । 34B, इति श्रीकायप्रकाशदर्शने शितिकर्छिवनोधनास्ये + + + +

दितीयोस्नासः।

41A, इति श्रीकायप्रकाशनिदर्शने शितिकग्ठिविबोधनेऽर्थ<mark>यञ्जकता-</mark> नद्यग्रस्तृतीय उल्लासः । 4821.

4739. **काव्यप्रकाशटीका**। Kāvya-prakāša-ṭīkā.

By \$\bar{S}r\bar{\bar{\epsilon}}\cdot dhara.

Substance, palm-leaf. $12\frac{1}{4} \times 2$ inches. Folia, 1 to 115 of which the following leaves are missing:—24, 32, 34, 46, 47, 48, 50, 54, 56, 59, 63, 65, 69, 86, 87, 88, 93, 95, 100, and 114. Two leaves are marked 61. Lines, 7

on a page. Character, Maithila of the thirteenth century. Appearance, old and discoloured. Incomplete both ends.

The MS. begins from the 6th ullasa and comes abruptly to an end in the 10th ullasa.

2B, इति काव्यप्रकाश्चिविवेके श्रीधरिवरिचते षष्ठ उल्लासः; 61A, इति श्रीश्रीधरिवरिचिते काव्यप्रकाश्चिविवेके नवस उल्लासः।

See my Report for 1895-1900.

4822.

4738. The Same.

By Tarkācārya Thakkura Šrī Šrī-dhara.

One leaf measuring 12×2 inches, contains the end of the commentary. It is written in old Maithila and marked 117.

Colophon:

र्ति तर्नाचार्य्यठक्कारश्रीश्रीधरविर्चिते कात्यप्रकाश्वविवेके दश्रम उद्धासः।

 $Post\ Colophon:$

समस्त-विकदावलीविराजमानमहाराजाधिराज-श्रीमत्शिव-सिंहदेवसम्भुज्यमानतीरभुक्तौ गजरथधरनगरे सप्रक्रियसदुपाध्याय-ठक्करश्रीविद्यापतीनामाज्ञ्या खीयालसं श्रीदेवश्चमं विषया ससं श्रीप्रभाकराभ्यां लिखितैषा + + + + लसं २६१ कार्त्तिक विद १०। पुस्तकलिखनपरिश्रमवेत्ता विद्वज्जनः। सागरलङ्घनखेदं हनुमानेकः परंवेद।

Here the MS. comes abruptly to an end.

See my report for 1895-1900.

This is the last leaf of the previous number but it was separately acquired and a separate number given to it, the MS. was written in a hurry by two scribers under the order of Vidyāpati the Maithila poet about 1405 A.D.

2886. काव्यप्रदीपः। Kāvya-pradīpaḥ.

By Mahāmahopādhyāya Govinda, son of Kešava and elder brother of \$\bar{S}r\bar{\tau}\cdot harsa.

Substance, country-made paper. 10 × 4 inches. Folia, 183 with 24th leaf missing. Lines, 9, 10, 12 on a page. Extent in §lokas, 5,500. Character, Nāgara of the eighteenth century. Appearance, discoloured.

A commentary on Mammața Bhațța's Kāvyaprakāša.

See Oxf. 502-504, L. 3022 and I.O. Catal. No. 1146. But none of them quote the verse last but two, in which Govinda speaks of his younger brother Šrī-harṣa in very high terms.

च्येछे सर्वगुणैः कणीयसि वयोमात्रेण पात्रे धियां गात्रेण सारगर्व्यखर्वणपरे निष्ठाप्रतिष्ठाश्रये। श्रीहर्षे विदिवं गते मिय मनोहीने च कः श्रोधये-दत्राश्रद्धमहो महत्सु विधिना भारोऽयमारोपितः॥

This Srī-harṣa is to be differentiated from Srī-harṣa the author of Naiṣadha. For, Govinda quotes from both Srī-harṣas, distinguishing his brother by saying महमातुः श्रीहर्षस्य. The work has been twice printed once in the Kāvyamālā and once in the Ānandāsrama Series

Govinda mentions also Ruci-kara Kavi as his elder

4824.

9346. The Same.

Substance, country-made paper. 9×4 inches. Folia, 179. Lines, 12 on a page. Extent in slokas, 4,650. Character, Nagara. Date, Samyat 1780. Appearance, tolerable. Complete.

Some of the leaves were lost, namely 1-7 and 45-61. They have been replaced, 1-17 by 1-10 and 45-61 by 45-73.

The first ten leaves and the leaves from 45 to 72 in a different hand look fresh and seems to have been replaced. The text by Mammata Bhatta is well known and repeatedly printed. For the Tika see L. Vol. IX, p. 124, No. 3022.

The opening verse in the present MS. gives his mother's name as सौनोदेवी, while according to the MS. noticed by Dr. R. Mitter it is सीतादेवी।

4825.

8737. The Same.

Substance, country-made paper. 13½ × 5 inches. Folia, 124. Lines, 13 on a page. Extent in šlokas, 5,400. Character, Nāgara. Date, Samvat 1923. New. Worm-eaten. Complete.

Complete. 7 ullāsas in pp. 1-83, the remaining 3 ullāsas, new pagination, 1-41.

It begins :-

सोनोदेखाः प्रथमतनयः केण्णवस्थात्मजन्मा

श्रीगोविन्दो रुचिकरकवेः खेल्ल्यानं कनीयान्।

श्रीमद्रारायणचरणयोः सन्यगाधाय चित्तं

नत्वा सार्खतमपि मल्लः काव्यतन्तं व्यनित्तः॥

वचनसन्दर्भविग्रेषरूपस्य ग्रायस्य प्रारिश्वतलेन स्तोतुमु स्तायाः सेव्यमानायास्य वाग्देव्या स्त्रास्पदभूतां क्षविभारती[ं] तदिभन्न-त्वेनाध्यवसितां प्रारिश्वतप्रतिबन्धकदुरितश्रान्तवे ग्रायकत् संस्तोति नियतिक्वतिनयमरिह्यतां।

The last colophon:—

इति श्रीमहामहोपाध्यायश्रीगोविन्द्विरिचिते काखप्रदीपे व्यर्थालङ्कारिनिर्णयो नाम दश्म उल्लासः समाप्तं। सम्बत् १८२३, समैनाम माघ श्रुक्तपच्ते नवन्यां बुधवासरे लीखितं व्यनुरुधलाल कायस्य ग्राम भटउलीमे।

2985. The Same.

Substance, country-made paper. 12×5 inches. Folia, 2 to 9+1 to 40. Lines, 10 to 13 on a page. Character, Nāgara of the eighteenth century. Appearance, old and discoloured.

The manuscript contains the commentary on the 8th ullasa of which the first leaf is missing (2-9) and the first forty leaves of that on the 10th ullasa.

Post Colophon: —

दृग्विह्नमेघयुक्ते(?)ऽब्दे वैद्याखे ग्र्यामले दले। चक्रपाणिर्मुणोस्लासमलिखत् प्रतिपत् तिथौ॥

Colophon:—

इति श्रीमत् काव्यप्रदीपेऽसमोह्नासः।

4827.

2923. काव्यप्रदीपोद्योतः । Kāvya-pradīpodyotaļi.

By Nāgoji Bhaṭṭa, or Nāgeša Bhaṭṭa.

For the MS. and the work see L. 4117.

Kāvya-pradīpa is a commentary on Kāvyā-prakāsa, and the present work is a commentary on Kāvya-pradīpa.

The Col. of the 10th ullāsa adds the word Laghubefore Kāvyapradīpa.

4828.

8735. The Same.

By Nāgojī Bhaṭṭa.

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 243. Lines, 13 on a page. Extent in slokas, 11,300. Character, Nāgara. Old. Fresh. Complete.

Complete in 243 leaves.

It begins :-

याचकानां कल्पतरोरिक च्यञ्जताश्चनात् प्रदृष्णवेरप्राधीशात् रामतो क्रम्भजीविकः। नागेश्चभट्टः कुरुते प्रयाम्य श्चित्या श्चितं काव्यप्रदीपविद्योतमतिगृङ्गर्थसंविदे॥

स्तोतुमौचित्वे हेतुर्वचनेत्वादिः। विशेषस्य तान्तिकाणां व्यवष्टारादुन्नेयः। प्रारम्भः याद्याद्वातिः सना तदव्यवच्तिपूर्व्वकालत्वमपि मङ्गलस्य सूचितं। तादृश्या यपि वैरिदेवतात्वे फलादाद्यत्वात् याच्च सेव्यमानायास्य इति ग्रत्थक्त इति श्रेषः कविवाख्या देवतात्वाभावात् व्याच्च तदभिन्नत्वेनित ग्रत्थक्तन्मस्मटः कवेभीरती काव्यं वाग्देवौरूपभारत्वभिन्नं निर्मातं मुखादावनिर्व्वचनौयकमलादिनिर्माणं कुर्वती जयतीत्वन्वयः।

This seems to be a commentary on a commentary entitled काव्यप्रदीप on काव्यप्रकाश ।

4829.

5700. काव्यप्रदीपव्याखा प्रभाखा।

Prabhā, a commentary on Kāvya-pradīpa.

By Vaidyanātha, son of Rāma Bhaṭṭa.

Substance, country-made paper. 11×5 inches. Folia, 86. The first 34 leaves have been restored in a new hand in 81 leaves, so the number of leaves in the MS. is new 133. Lines, 14 on a page. Extent in §lokas, 2,580. Character, Nāgara of the early nineteenth century. Appearance, discoloured. Complete.

It begins :--

श्रीगर्णेशाय नमः।
यः सळदेवतगर्णेषु महान् उपेन्तब्रह्मादिभिः सततपूजितपादपद्मः।
स खर्धुनीविमलवारितरङ्गभङ्गेः
अस्माकमाशु श्रमथत्यश्रमं महेशः॥

गुरुपादसरोजानि प्रग्रम्य च गजाननम् । काव्यप्रकाग्रसत्वाख्यां प्रभाख्यां वितनोम्यहम् ॥

प्रचावत्रवृत्तचे खपित्रादिनामकौर्त्तनपूर्व्वकं मङ्गलमाचरक्षेव अभिष्ठेयं

Kāvya-pradīpa is a commentary on Mammaṭa's Kāvya-prakāša, by Govinda Bhaṭṭa, son of Kešava and Sono Devī. See I.O. Catal. No. 1146.

It ends:-

काव्यवकाण्यस्भीरभावबोधो न चान्यतः। इति प्रदीपगस्भीरभावार्थद्योतनं क्रतस्॥ अनेन प्रीयतां देवो न्दसिं हो रसया युतः। कुलदेवतसस्माकं सर्व्यभूतात्मना स्थितः॥

Colophon:

इति श्रीमत्सक्तशास्त्रधुरन्धर-तत्सदुपाख्यश्रीरामभट्टस्तुवैय-नायक्ततायां काव्यप्रदीपव्याख्यायां प्रभाख्यायां दश्रम उद्धासः सम्पर्णः।

4830.

9348. The Same.

Substance, country-made paper. 9×4 inches. Folia, 89. Lines, 10 on a page. Extent in slokas, 2,490. Character, Nagara. Date, 1780. Appearance, tolerable. Complete.

This is a commentary on कात्र्यप्रदीप by Govinda, which is a commentary on Kāvya-prakāša.

It begins thus:—

श्रीगणेश्राय नमः।

यः सर्वदैवतग्रिषु महानुपेन्द्रब्रह्मादिभिः सततपूजितपादपद्मः।
स सर्धुनौविमलवारितरङ्गभङ्गेरस्माकमाशु ग्रमयत्यशुभं महेग्रः। १ ।
गुरुपादसरोजानि प्रणम्य च गजाननं
कात्यप्रदीपसद्यांत्यां भात्यां वितनोम्यहं। २ ।

प्रेचावत्प्रवत्तये खिपचादिनामकौर्त्तनपूर्वकं मङ्गलमाचरमेव व्यभिधेयं दर्भयति "सोनोदेखा" इति ।

रुचितर तिवः सपत्नभातेतिच्चेयं व्याख्यात् श्रोतृणामनुषङ्गतो मङ्गलाय ग्राह्यादिनिवद्धपद्यं व्याख्यातुमवतार्यक्मेव तद्वतारिकां रुचिं
ताटस्योन व्याच्छे। वचनेत्यादि॥

End:

एवश्व एथन्प्रतिपादने पुनस्तातादोधात् तद्भावो गुस एवेति तात्पर्यः।

काव्यप्रकाणः-गम्भीर-भावबोधो न चान्यतः इति प्रदीप-गम्भीर-भावार्थद्योतनं क्तं। १। खनेन प्रीयतां देवो न्हिसंहो रमया युतः कुलदैवतमस्माकं सर्व्वभूतात्मना स्थितः। २।

Colophon:

इति श्रीमत्सकलग्रास्त्रधुरन्धरतत्सदुपाख्य-श्रीरामभट्टसूतु-वैद्यनाधकतायां काव्यप्रदीपव्याख्यायां प्रभाख्यायां द्रम्मः उल्लासः ॥

 $Post\ Colophon: -$

श्रमं भूयात्।

वर्षे खवस्ति स्थां श्रामित तथा नभस्यसितगोत्रभानी ॥
काव्यप्रदीपप्रगुणप्रभां न्यारामोलिखत् सङ्गुरुनिर्मितां
सुधीः॥१॥

श्रीपाम्बिपावार्षणं भूयात ॥

4831.

2492. काव्यप्रकाशिवस्तारिका।

Kāvya-prakāša-vistārikā. By Paramānanda Cakravartī.

Substance, country-made paper. 10×5 inches. Two paginations, the first from 109 to 144, containing the colophon of the 5th ullasa in 142 and that of the 6th in 144, and the second from 1 to 188, containing the rest of the work. The leaf 57th is missing. One stray leaf marked 1 is put

at the end of the manuscript. Character, Nagara. Appearance, discoloured.

The last colophon:—

इति परमानन्दचन्नवर्त्तिकतायां काव्यप्रकाम्यविस्तारिकायां व्यथिकार्याक्ष्मियां व्यथिकार्याक्ष्मियां काव्यप्रकाम-व्यथिकार्याक्ष्मियां काव्यप्रकाम-विस्तारिकाः।

See L. 1638 and H.P.R. Vol. I. 64.

4832.

3364. The Same.

Substance, country-made paper. $15\frac{1}{2} \times 2\frac{3}{4}$ inches. Folia, (by counting) 102. Lines, 7 on a page. Character, Bengali of the fifteenth century. Appearance, faded and worn-out. Defective at the beginning and at the end.

Colophon in 81B:-

इति श्रीपरमानन्दचन्नवर्त्तिक्षती काव्यप्रकाग्रविस्तारिकायां ध्वनि-विस्तारो नाम चतुर्थ उल्लासः।

For the work see L. 1638 and H.P.R. Vol. I. 64. In the opening verses the commentator is described as a disciple of Īsāna Nyāyācārya.

4833.

9674. वाव्यप्रकाशः। Kāvya-prakāšaḥ.

By Manmata Bhatta.

With the commentary entitled प्रकाश Prakāsa.

By Kamalākara.

Substance, country-made paper. $14 \times 5\frac{1}{4}$ inches. Folia, 1-6, 1-3. Lines, Tripātha form. Character, Nāgara, Appearance, fresh. Incomplete.

A fragment comprising the first chapter and a portion of the second.

The Tīkā begins thus :-

ॐ खिल्त श्रीगणपतसे नमोऽस्त ।
श्रीविश्वेश्वराय नमः श्रीसरखत्ये नमः ।
नत्वा गणेशं वाग्देवीं साम्नं श्रम्भृष्व राषवं ।
श्रीरामकृष्णपितरं नत्वोमाख्याष्व मातरं ॥
नारायणात्मज-श्रीमद्रामकृष्णात्मजः क्रती ।
काव्यप्रकाश्रगां व्याख्यां तनीति कमलाकरः । २ ।
काव्यप्रकाशे टिप्पन्यः सहस्रं सन्ति यद्यपि ।
ताभ्यस्तस्याविशेषो यः पि ग्रिंदिः सोऽवधार्थ्यतां ॥

सक्तकारिकां व्याचिख्यासराद्यक्तोकस्य स्वतारिकामा स्यायित

4834.

683. काव्यप्रकाशरीका। Kāvya-prakāša-ṭīkā.

By Gadā-dhar Cakra-vartī Bhaṭṭācaryya. A fragment.

For the MS. See L. 1527.

Leaf 15B :-

भट्टाचार्य्यचन्नवर्त्तौ गदाधर उदारधीः। व्याकार्योत् प्रथमोत्तास-समुल्लासं समेधसां॥

4835.

3563. The Same.

Substance, country-made paper. 22×4 inches. Folia, 37. Lines, 8, 9 on a page. Extent in slokas, 1,800. Character, Bengali of the eight-eenth century. Appearance, discoloured. Complete.

Colophon :--

इति श्रीगादाधरी काव्यप्रकाश्रिटणगी।

Post Colophon:—

श्रीदुर्गाये नमः॥

श्रीरामग्रङ्करदेवग्रमीयः खाच्चरमिदं।

It begins:—

प्रणम्य गौर्व्याणगणैकपूच्यं पादारिवन्दं प्रक्षोत्तमस्य । गदाधरो चाकुक्ते प्रयतः काच्यप्रकाशस्य दुरूष्ट्रपङ्गीः ॥ काच्य-तस्प्रभेदतस्त्रस्त्रस्यप्रविष्ठ-दोषगुणालङ्गारिकरणणूष्य--कारिकानिकरात्मकग्रस्यप्रथमनिवद्धनियतिक्रतेत्यादिमपुलरूपपर्यं प्रयोजनं दर्शयद्मवतास्यति ग्रस्थास्मे इति ।

यदनन्तरं ग्रन्थस्यारम्भस्तस्मिन् काले इत्यर्थः। ग्रन्थात्यवित-पूर्व्वकाले इति यावत्। पराम्टप्रतीत्यनेन सम्बन्धः।

It ends:-

ननु रसोऽचर्ळ्यमाणो न तिस्ठतीयलङ्कारसिद्धानः। तदनु रोधेन स्थायभावात्मकरसस्यैव अचर्ळ्यानन्यत्ममुपगन्तयं तत् कष्यमुपपद्यताम् अभेदे विषय-विषयिभावरूपसम्बन्धासम्भवादत आह स्थाकार इवाभिन्नोऽपीति यथा साकारवादिमते ज्ञानाकार-घटादिर्ज्ञानाभिन्नोऽपि तदिषयस्तथाचर्ळ्यानन्योऽपि स्थायीभाव-स्तद्गोचर इव्यर्थः।

व्याकरोदमलबुद्धिसुन्दरः को ॥ ० ॥ व्याकरोदिदमनल्पघीमतां कोतकेन कुतकी गदाधरः । न्यायदुर्ग्रहसदर्थिन्तने-र्निहतोऽभवदयं ततः पुनः ॥

4836.

6583. The Same.

By Gadā-dhara Bhaṭṭācārya.

Substance, country-made paper. 19½×3¾ inches. Folia, 46. Lines, 10 on a page. Character, Bengali of the early nineteenth century. Appearance, fresh. Incomplete.

The mangalācaraṇa and the object of the work:—
प्रणम्य गीर्व्वाणगर्णेकपूच्यं पादारिवन्दं पुरुषोत्तमस्य।
गदाधरो व्याकुरुते प्रयत्नैः काव्यप्रकाशस्य दुरुष्ट्रपङ्कीः॥

Then it goes on:

कान्य-तत्प्रभेद-तत्त्वच्यणप्रविष्ठदोषगुणालङ्कारनिरूपणरूप--कारिकानिकरात्मकग्रस्थप्रथमनिबद्धनियतेत्यादिमङ्गलरूपपर्यं प्रयोजनं दर्भयञ्चवतार्यति ग्रस्थारम्भ इति ... etc.

- 10A, भट्टाचार्य्यचक्रवत्तीं गदाधर उदारधीः। यकार्यीत् प्रथमोल्लासमुल्लासाय सुमेधसां॥
- 34B, काव्यप्रकाशस्य महादुरू हमुल्लासमुल्लासितवान् दितीयं।
 गदाधरो धीरधुरंधराणां
 प्रमोदमाधितसुरतिप्रयत्नात्॥
- 39A, काव्यप्रकाश्रस्थोल्लासं ढतीयं श्रीगदाधरः। व्याख्यातवानसंख्यात संख्यावत् प्रीतिमावच्चन् ॥

The commentary on the fourth ullasa is left incomplete.

4837.

8736. सुखबोधिनौ। Sukha-bodhinī. काव्यप्रकाणटीका।

A commentary on Kāvya-prakāsa.

By Venkaţācala Sūri

Substance, country-made paper. 14×5½ inches. Folia, 174. Lines, 12 on a page. Extent in slokas, 7,000, Character, Nāgara. Fresh.

Incomplete. Leaves 5-153, 155-179 to the end of 4th ullāsa.

3783. काव्यप्रकाशदीपिका। Kāvya-prakāša-dīpīkā.

By Mahāmahopādhyāya Caṇdī-dāsa.

Substance, palm-leaf. $12\frac{1}{2} \times 1\frac{3}{4}$ inches. Folia, 95. Lines, 6 on a page. Extent in slokas, 3,400. Character, Bengali of the seventeenth century. Appearance, discoloured.

Colophon:-

इति कापिञ्चलदलतिलक-षड्दर्भनीयचक्रवर्त्त-महाकविचक्र-चूड़ामिण-सहृदयगोस्रीगिरस-श्रीचाडीदासमहामहोपाध्यायक्रत-काव्यप्रकाम्मदीपिकायां दम्म उल्लासः समाप्तः।

Beginning —

उद्धाससङ्गतिमाच एवमिति। ध्वनी बद्धधा भिन्ने निर्णीते विशेषसदृशैर्निञ्चायिते क्रमागतान् गुणीभूतव्यङ्गभेदान् विशेषलच्चणान्याच॥

सहृदयहृदयेकसान्तिकं गूढं खनुमानुकूल्येन (?) चारतो + +
थङ्गावाचिसिद्धिनिदानमस्कुटं सहृदये + + + + प्रतीयमानं
सन्दिग्धे तुल्यपदाभ्यां प्राधान्यं + + + + प्रतीयमानं

It begins apparently from the beginning of the fifth ullasa.

It ends thus:—

न्यूनभावराहित्येन पूर्ते समाप्तमस्माभिर्याखातं कारिकासमूह + + च्ययश्चाभिर्निवत्त्वं तिद्ववरणरूपं काव्यं साङ्गोपाङ्गं लच्चते खनेति काव्यलच्चणम् खनास्माकं उत्तास-दण्णक-व्याख्याने प्रमा-दादनैपुग्ये(न्ये)न वा यददिर्शितं तत् सुच्चातरबुद्धिभिः पूरणीयमिति।

काव्यप्रकाण तव एव कुसम्प्रदाय व्याख्याविलोलमस्दान्दोलितप्रतानः। सिक्तः प्रनस्य प्रतिपद्धवतानुचोद्य-स्त्रीचिख्दिस-कविवागम्टतप्रवाहैः॥

3515. तत्त्वपरीक्षा। Tattva-parīkṣā.

By Mahešvara Subuddhi Mišra.

Substance, country-made paper. 17×3 inches. Folia, 1 to 69. Lines, 6 on a page. Character, Bengali of the seventeenth century. Appearance, discoloured. Incomplete at the end.

It begins thus:—

ॐ नमः श्रीकृष्णाय।

रामभद्रपदाम्भोजनखज्योत्सामहोमीयः।
हरन्तु वः स्वान्तगृष्टागतं गाङ्तमं तमः॥
यदेकतानिक्तानामुदेति न प्रनर्भवः।
तान् वयं वरिवस्थामो हरिपादपुनर्भवान्॥
यदिष्ट्रदर्श्वमालम्य न स्खलन्ति कवीश्वराः।
विषमेष्विष मार्गेषु तं नमामः सरस्वतीम्॥
नोपन्नमिष गच्छन्ति विन्ना यद्गिन्नचेतसां।
तमयाजदयाभाजं विन्नराजं भजामहे॥
प्रकाम्मविषये ह्यर्थे विम्नला दीपिकादयः।
रवमालोक्यमाने तु याप्रियन्ते न दर्भगाः॥
स्यतः सुबुद्धिमिश्रोग दोषारोपनिक्त्तये।
तुलामारोष्य मृब्दार्थी तयोक्तन्तं परीक्यते॥

अधे च पालवत्यिभिमते कमीणि प्रारम्यमाणि सन्तो नियमेन मङ्गलमाचरन्ति तदुनीतस्य वेदोऽस्य (?) कर्त्तव्यानुमानं तेनायमपि सत्तमः (?) प्रास्तं पालवदारिप्रमानोऽभीष्टदेवतास्तवरूपमङ्गल-माचरितवानुपनिवद्धवां स्व व्याख्यात्रस्रोतृगामनुषङ्गतो मङ्गलसम्पत्तये तथाक्ततमि प्रीष्टदेवतास्मरणादिकं विष्नं विनाप्रयति। चरिर्चरित पापानि दुष्टिचत्तरिपि स्मृत इत्यादि स्मरणात्।

चात्यव रित्तकारस्तदर्थ + + + + + तिव्वद्धं प्रलोक याख्यातुमवतास्यति ग्रस्थिति।

... पराम्टवति सारति

नमस्तारविदयदेवतासारणस्थापि मङ्गललात् तथाच स्यातिः।
सर्व्वदा सर्व्वकार्योषु नास्ति तेषाममङ्गलम्।
येषां इदिस्थो भगवान् मङ्गलायतनं इरिरिति॥
नियतिरदृष्टं तत्कृतो नियमः। इत्यादि।

This is a commentary on Kāvya-prakāša. Aufrecht knows the work as an independent treatise on rhetoric.

Colophons :-

8B, इति श्रीमहिश्वरसुबुद्धिमिश्रक्तते तत्त्वपरीच्वायां प्रथम उल्लासः; 22B, • दितीय उल्लासः; 25A, • हतीय उल्लासः; 62A, चतुर्थ उल्लासः; The fifth is not complete.

4840.

<mark>682. काव्यप्रकाश्</mark>रीका। Kāvya-prakāsa-ṭī<mark>kā.</mark>

By Mahešvara Nyāyālaṃkāra.

For the manuscript see L. 1526.

Post Colophon Statement:—

वैषम्योद्गटनक्रचक्रसतताक्रान्तादण्रक्तात्मनां
दुष्पापैः प्रचितात् (१) समर्थनिचयात् कात्यप्रकाश्चार्णवात् ।
प्राप्तार्थात्मकमौक्तिकालि-घटिता हारावलीयं सतां
भट्टाचार्य्यमहेश्वरेण रचिता कात्यप्रकाश्चोपरि ॥
ये कात्यप्रतिदूषणैकनिरतास्ते केऽपि तेभ्यो नमः
ये तर्वेकरसाः हातोऽञ्जलिरयं तेभ्योऽपि दूरान् मया ।
ये प्रव्दानुभवेकसंस्कृतहृदः कात्यार्थमम्भस्पृश्चो
दिचास्ते जगतौषु तान् प्रति मयैतावान् प्रयासः हातः ॥
कात्यप्रकाश्चस्य हाता ग्रष्टि ग्रहे टीका तवाप्येष तथेव दुर्गमः ।
सुखेन विज्ञातुमिमं य ईष्टते घीरः स एतां निष्ठणं विलोक्यताम् ॥
श्रीगौरमोह्णिदेवश्चम्भणः स्राह्मरमिदं ।
प्रकाव्दाः १०००। ११ । ११ । ११ ॥

4537. **काव्यप्रकाशः।** Kāvya-prakāšaḥ.

By Mammaṭṭa Bhaṭṭa with Mahesvara Nyāyālaṃkāra's commentary.

Substance, country-made paper. $15 \times 5\frac{1}{2}$ inches. Folia, the text is complete in 62 leaves and the commentary in 107. Separately paged. Lines, 9, 13 on a page. Character, Bengali of the nineteenth century. Appearance, discoloured.

Well known, often noticed and often printed.

4842.

6581. काव्यप्रकाशरीका । Kāvya-prakāša-ţikā.

Entitled Rasa-prakāša.

By Srikrsna.

Substance, country-made paper. 19×3½ inches. Folia, 10+10. The 9B of the first pagination is left blank. Lines, 8 to 10 on a page. Character, Bengali of the nineteenth century. Appearance, fresh.

A mere fragment, containing commentary on the first ullasa in 10 leaves and a portion of the second in another ten leaves.

Fol. 1 of the second pagination:—

Beginning:

सत्यासक्तमनाः प्रश्विद्विन्द्रविलसत्तनुः।

मुरारिवी प्रारिवी पायान्नो रुजिनार्णवात्॥

रसप्रकाण्मनामायं प्रबन्धः क्रियतेऽधुना।

काव्यप्रकाण्मवीधाय श्रीमत्-श्रीक्षण्ण्यम्मणा॥

ननु काव्यस्य धम्मीदिचतुर्वर्गसाधनतया तनिरूपणार्थं सुकुमारबुद्धीनां काव्यप्ररुत्तिद्वारा गहन्णास्त्रान्तरे प्रवत्त्यर्थश्च ग्रन्थ एव
कर्त्तमुचितः। नतु तदादो मङ्गलमपौति प्रष्ट्वामपनेतुं मङ्गलप्रलं

दर्भयन्नेव कारिकामवतारयित ग्रह्मारम्भ इत्यादिना — — — द्रित ग्रह्मल ज्ञामान्च परमानन्द्चक्रवर्ती तत्र च प्रेचावत् प्रवत्तय इति खरूपक्यनमानं नतु लच्चणप्रविष्ठं — — — — चादर्भकारिणो न्यायालङ्कार- चरणास्तु ग्रह्मो महावाक्यविश्रेषः स च विश्रेषो महाजनानां ग्रह्मतेन व्यवहारात् परिचेयः।

3A, मम्मटभट्टस्तु दत्तिकत्तां इत्याह । युक्तच्चितत् अन्यथा विवेचन-प्रसङ्गकारिकायां महाभाष्यमीमांसकमतद्वयमेव दर्श्यतं न तु नैयायिकमतं।

3B, तथाचोत्तं रत्नांकरैः। भारती हि काव्यकर्त्ती कवेर्मुखमात्रमिति सुधीभिर्मावं।

6A, मैथिलास्तु यश् छादि पालकप्रक्रान्तकायकारणकथनस्थैव प्रकृतार्थ-मभिप्रेत्य कवित्ववीजरूपा(पो) जनिकाश्रिक्तः यां विना जनिकां श्रिक्तं विना छन्-पह्सनीयकायं न प्रसरेत् ..., etc., etc.

4843.

3570. The Same.

Substance, country-made paper. 18×3 inches. Folia, 24. Lines, 7 on a page. Character, Bengali of the eighteenth century. Appearance, fresh.

A fragment containing commentaries on the second ullasa and a portion of the third.

It begins abruptly:—

सामान्यविश्रेषणचाणाभ्यां काव्यस्तरूपं निरूप्य तह्वटकयोः श्रब्दा-र्थयोर्भेदादिष तत्रभेदचापनाधं तयोः प्रत्येकमवान्तरिवभागप्रदर्शिकां कारिकामवतार्वति क्रमेग्रोति।

(The beginning of the second ullāsa).

Colophon: -

22B, इति श्रीश्रीक्षणश्रमीविरचिते रसप्रकाशे दितीयोक्षासरसप्रकाशः समाप्तः।

9605. काव्यप्रकाशोदाहर् णचन्द्रिका।

Kāvya-prakāšodāharaṇa-candrikā. By Vaidya-nātha, the son of Rāma Bhaṭṭa.

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches. Folia, 84. Lines, 23 on a page. Extent in slokas, 6,384. Character, Nāgara. Date, Saṃvat 1742. Appearance, old. Complete. Written in an extremely small hand.

It explains the examples of Kāvya-prakāša. .Composed in 1740.

Beginning:

श्रीगुरः। श्रीगणेश्राय नमः।

निजमत्तधुरीणस्य गिरं कर्त्तं गरीयसीं

स्तम्भादाविस्तृ (किंक्ष) ताकारं नमामि कुलदैवतं ॥ १ ॥

गङ्गोद्वासितमोलिखन्द्रकलाकितिशेखरः सततं।

खङ्गीक्रतगलगरलो जयित जयन्तीपितर्जगिति ॥ २ ॥

यत्पदाम्बुरुद्धदन्द-मिलिंदीक्रतमानसाः।

भक्ता भवन्ति सिद्धीनां सदनं तामुमां भजे ॥ ३ ॥

उत्तङ्गकुम्भयुगसान्द्रविकिप्तचारु
सिन्दूरपूरुरुचिराय गजाननाय।

चूड़ानताखिलसुपर्व्वकिरीटरत्न

नीराजिताङ्घ्रियुगलाय सदा नतोऽस्मि ॥ ४ ॥

खाधाय हृदि वाग्देवीचरणाम्बुजमादरात्।

कुर्व्वे प्रकाश्रसंवद्धासुदाहरणचन्द्रिकां॥

चिरन्तनक्रता व्याख्याः समालोक्य यथामित।

रिचता वैद्यनायेन रामभट्टात्मजन्मना ॥ ६ ॥

क्वतिरेषा क्वपावद्भिः साधुभिर्ध्वनपरिष्ठतैः।

गुणदोषविभागचैः निपुणं परिभोध्यतां ॥ ७ ॥ इत्यादि ।

End:

खनल्पकविकल्पिताखिलसदर्थमञ्जूषिकां सदन्वय-विवोधिकां विद्युधसंश्रयच्हेदिकां। उदाष्ट्रग्रयोजनाजननसञ्जनाङ्गादिका-सुदाष्ट्रग्रचन्द्रिकां भजत वैद्यनाघोद्यतां॥ वियद्वेदसुनिद्याभिर्मितेऽच्दे (१७८०) कार्त्तिके सिते। दुधारुम्यामिमं ग्रस्यं वैद्यनाघोऽम्यप्रयत्॥ ३॥

Colophon :-

इति श्रीमत्पदवाक्यप्रमाणाभिज्ञधर्मभाषास्त्रपारावारौण-तत्सत्-विद्वलभट्टात्मज-श्रीरामभट्टस्ररिस्नुना वैद्यनाधेन विर्वितायां काव्यप्रकाशोदाहरणविद्यतावुदाहरणचन्त्रिकाख्यायां दश्रमोस्नासः सम्पूर्णः।

The note of the scribe:—

श्रीसांविश्वार्षणमस्त । श्रममस्त । श्रीगुरः ॥ ॥ राम ॥ तिखितमिदमिष्णदेशिन-विश्वनाधेन ॥ न्येष्ठ क्रमापद्य हतीया चन्द्रवासरे संवत् १७४२ श्रममस्त ।

4845.

8993. The Same.

Substance, country-made paper. $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Folia, 93. Lines, 14 on a page. Extent in slokas, 4,200. Character, Nāgara. Old. Incomplete.

Incomplete, in 93 leaves.

This explains the examples of कार्यप्रकाश ।

It begins thus:—

निजभत्तधुरीणस्य गिरं कर्त्तं गरीयसीं। स्तंभादाविष्कृताकारं नमामि कुलदैवतं॥१॥ गङ्गोद्भासितमौलिचन्द्रकलाञ्चतप्रेखरः सततं खङ्गीञ्चतगलगरतः जयति जगतीपतिर्जयति॥२॥ चिरनानकता व्याख्याः समालोच यथामति रचते वैद्यनाचेन रामचन्द्रात्मननमना ॥

The present incomplete MS. runs up to the following sloka-udāharaņa of the Alamkāra-chapter:—

स्विधदेशप्रहारः सञ्चार्थिस्त-तुरङ्गपादातः। भाति सदानत्यागः स्थिरतायामवनितलतिलकः॥

4846.

2818. **कविनन्दिका ।** *Kavi-nandikā*. (काव्यप्रकाशरीका) । *Kāvya-prakaša-ṭīkā*.

By Rāmakṛṣṇa.

For the manuscript and the work see L. 4123.

In L. 4123 it is erroneously stated to be a commentary on Kāvya-prakāša-ṭika.

4847.

546. काव्यप्रकाणटीका सार्बोधिनी।

Sārabodhinī, a commentary on Kāvya-prakāša. By Īrīvatsalāñchana Bhaṭṭācārya, son of Viṣṇu Bhaṭṭācārya.

For the manuscript see L. 1432.

The MS. ends with the commentary on the Rasā-bhāsa-kārikā of the fourth ullāsa.

In leaf 8A:—

इति श्रीविष्णुभट्टाचार्थपुच-श्रीवत्सलाञ्चनभट्टाचार्थकती सार-विवोधिन्यां प्रथमोल्लासः।

4154A. काव्यप्रकाशदर्शनम्। Kāvya-prakāša-daršanam.

A commentary on Kāvya-prakāša.

I.

Substance, Kāšmīrī paper. 10×7 inches. Folia, 29 to 43 and 63 to 127. Lines, 23 on a page. Character, Kāšmīrī. Appearance, old and discoloured.

In the leaf marked 29 (the first of this fragment) the commentary is found to be relating to the 4th ullasa, on the texts printed in p. 166 of the Nirnaya-sagara edition of Bombay.

42A, काव्यप्रकाग्रदर्भने चतुर्थ उल्लासः।

In the 43rd leaf, after which there is a gap (44 to 62 leaves), the commentary comes to the portion of the 5th ullāsa, printed in p. 237 of the abovementioned printed edition; and on the 63rd leaf the text being commented upon is found to be of the 7th ullāsa, printed in p. 467 of the said edition. It comes an end in leaf 120:—

इति काव्यप्रकाग्रदर्भने सप्तम उल्लासः।

The 8th is incomplete at the end, coming up to p. 585 of the printed edition.

There are 17 stray leaves, one of which contains the colophon of the commentary of the 7th ullasa. They apparently belong to some other manuscript.

II.

Substance, Kāšmīrī paper. 7×7 inches. Folia, 1 to 15 and 1 to 86. Lines, 16 on a page. Character, Kāšmīrī. Appearance, old and discoloured.

A. 1 to 22, containing the commentary on the 8th ullasa.

B. It begins with the 9th ullasa, which comes to an end in leaf 20:—

इति श्रीकायप्रकाभदर्भने भ्रव्दालङ्कारदर्भनो नाम नवम उद्गोतः।

The 10th ullasa is not complete but it comes very near to the end.

There are three stray leaves of equal measure, one of which contains the colophon of the commentary on the 9th ullāsa.

4849.

2495. काव्यामृततर्ज्जिणी। Kāvyāmṛta-taraṅgiṇī.

For the manuscript and the work see L. 2674.

The work is a hostile criticism on the Kāvya-prakāša of Mammaṭa Bhaṭṭa. The MS. is incomplete and goes from the beginning to the Grāmyatā-doṣa of the 7th book.

4850.

1407. श्रलङ्कारसर्व्यस्यम् । Alamkāra-sarva-svam.

By Rucaka or Ruyyaka.

Substance, country-made paper. 10×7 inches. Folia, 83. Lines, 12 on a page. Extent in slokas, 1,620. Character, modern Kāsmīrī. Appearance, tolerable. Complete.

For a description of the work see L. 3015, Oxf., p. 210, which also gives authorities quoted and Burnell, p. 54A, in which the author is named as Kāšmīra sāndhi-vigrahika Mankhaka.

This is a vṛtti commentary on Rucaka's own sūtras on alaṃkāra, which are incorporated in the work. For instance in 10B, line 2, the following sūtra with its commentary is to be found.

विषयस्य सन्दिश्चमानत्वे सन्देशः (स्त्रत्रम्)। (Comm.) स्प्रीदप्राधान्ये स्थारोपे इत्येव विषयः प्रकृतोऽर्थः यद्भित्तित्वेन स्यप्रकृतः सन्दिश्चते।

4851.

1550. The Same.

Substance, Kāšmīrī paper. 10×7 inches. Folia, 37. Lines, 24 on a page. Character, Kāšmīrī. Appearance, tolerable. Incomplete at the end.

Often noticed and printed in Kāvya-mālā No. 35. Ruyyaka was the guru of Mankha who wrote Šrī-kantha-carita between 1135 and 1145 A.D. See Bühler's Kāsmīra report, p. 51.

4852.

1827. असंकारोदाइरणम् । Alamkārodāharaņam.

By Jayadratha.

For the manuscript and the work see L. 2442, and for the age of the author see Bühler's Kāšmīra Report, p. 68.

4853 and 4854.

1551A, & 1551B. The Same.

Substance, Kāšmīrī paper. $10 \times 6\frac{1}{2}$ inches. Folia, 6. Lines, 24 on a page. Extent in slokas, 216. Character, Kāšmīrī. Appearance, tolerable.

This number contains two works: (1) entitled ग्रन्दार्थ-यापारिवचार: by Mammaṭācārya, (2) सहृदयनीना by Rājānaka Rupyaka.

(1) प्रव्यार्थयापारिवचारः। Ends in leaf 5B.

Begins :-

इन्ह न्योपादेयानां न्यानोपादाने प्र[ा]माण्यादेव, तच निश्चया-तमतया प्रामाण्यं भजते, निश्चयञ्च प्रब्दसान्तियेनाधं विषयी करोति। प्रब्दस्य नार्थप्रतौतिप्रतिपत्तिकार्थान्यथानुपपत्त्या कारक-त्वात् कच्यमाने व्यापारे तिवादिप्रब्दप्रतिपाद्यो नानाप्रकार इति तत्परीन्नाधं प्रब्दव्यापारिवनारात्मकं प्रकरणमिदमारभ्यते। व्यापारस्य प्रश्निया दिश्चायतं व युज्यते इति विषयमुखेन प्रदर्श्यते। "जातिः क्रिया गुणः संज्ञा, वाच्चोऽर्थः समितध्वनिः" स्वारक्षीतसङ्गेतस्य प्रव्यस्यार्थप्रतिपत्तेरभावात् सङ्गेतसद्वाय स्व प्रव्योऽर्थं प्रतिपादयति तेन समितः संकेतितः ध्वनिष्ण्याव्यो यच सोऽर्थः पूर्वमुपलभ्यतात् तच विश्वान्तिधामत्वात् साध्य इति प्रसिद्धो वाच्चोऽभिधेयोऽर्थः तथाह्याद्य जातिरित्यादि। इक यद्यपि प्रवृत्ति-निवृत्तिविषये व्यक्तिरेव तथाप्यानन्त्यात् व्यभिचाराच्च तत्सङ्गेतः कर्त्तं न पार्य्यते इति गौः शुक्तस्वल इत्यादीनां एकार्थलं मा प्रसाङ्गीदिति च प्रव्यानामुपाधावेव सङ्गेतः।

End:—

एवम्भूतायां प्रमाणेः प्रतिपन्नायां हि सामग्रां उपपत्तिमन
पेच्यापि समुदयमाना प्रतीतिः केन निह्नोतुं प्रकात इति सिद्ध
मभिधातात्पर्येलच्चणाव्यापारातिरिक्तं ध्वननं एतचान्यच विस्तरेण

विचारितमिति संचेपेणेचोक्तमिति प्रिवं।

5B. Colophon:—

द्रति निखिलविपश्चित्रज्ञ-त्रज्ञवर्त्त-श्रीराज्ञानकमम्मटात्रार्थ्यवर-त्रितः ग्रब्द्यापारवित्रारः समाप्तः।

This appears to be a short treatise on the three vṛttis of a word by Mammaṭa, the author of Kāvya-prakāṣa and its vṛtti-commentary. Here the author says that the subject matter of his treatise has been expatiated upon elsewhere. That elsewhere means the 5th chapter of Kāvya-prakāṣa in which the Vyanjanā or the implication of words is treated of in full.

See Bühler's Kāsmīra Report, p. 68 and Extr. No. 263, p. exxxiii.

(2) सह्दयजीना by Rupyaka or Rucaka. Begins in leaf 5B.

Beginning:

वाय सहृदयलीला लिख्यते।

श्रीमतां उत्सर्षपरिज्ञानादैद्गधेन सङ्दयत्वाद्वागरिकतासिद्धिः। युवत्यादीनामुत्कर्षो देचगुणालंकारजीवितपरिकरेभ्यः। तज्ञ श्रोभाविधायिनो धर्मना गुणाः।

रूपं वलः प्रभा राग च्याभि(दि) जात्यं विलासिता। लावस्यं लद्धसं इटाया सीभाग्यं चेत्यमी गुसाः॥

अवयवानां रेखास्पार्छ्यं रूपम्। गौरतादिधर्मनिविशेषो बलः। काचकाम्य-दूपा रिववलान्तिः प्रभा। इत्यादि

Col. in leaf 6A:—

इति श्रीराजानकरूप्यकविर्चितायां सहृदयलीलायां गुगोह्नेखः प्रथमः।

Col. in leaf 6B:-

इति सहृदयलीलायां अलंकारोह्नेखो दितीयः।

Col. in leaf 6B:—

॰ जीवितोे लेख स्तृतीयः।

Col. in leaf 6B:—

इति श्रीराजानकरुप्यकविरचितायां सहृदयलीलायां परि-करोल्लेखञ्चतुर्थः।

समाप्तेयं सद्ध्यली[ला]।

इति श्रीमदिपश्चिदराजानकतिलकात्मज-श्रीमदालंकारिक-समाजाग्रगः । अलंकारसर्वस्वक्षतः।

This is a second work, hitherto unknown, by Rupyaka, the author of Alaṃkāra-sarva-sva. This also disposes of the spelling of the author's name on which so much has been said in the Kāsmīra Report. It is either Rupyaka or Rucaka.

1553. ऋलंकार्रवाकरः। Alaṃkāra-ratnākaraḥ.

By Sobhā-kara Mitra.

Substance, Kāšmīrī paper. $10 \times 6\frac{1}{2}$ inches. Folia, 72. Lines, 30 on a page. Extent in šlokas, 3,200. Character, mediæval Kāšmīrī. Appearance, old. Complete.

The manuscript appears to be noticed by Bühler in his Kāsmīra Report Extr. No. 228, p. exxviii, as the scribe appears to be the same.

Bühler thinks that it is a work later than Vimarşiņī, Jaya-ratha's commentary on Alaṃkāra-sarva-sva by Rup-yaka. Kāsmīra Report, p. 68.

4856.

921. ऋलङ्काररताकरोदाहरणसन्निबह्वदेवीस्तोचम्।

 $A lamk\bar{a}ra$ - $ratn\bar{a}karod\bar{a}h$ arana-sannibaddha- $dev\bar{\imath}$ -stotram.

For the manuscript see L. 1822.

Sobhākara Mitra, son of Trayīšvara Mitra, wrote sūtras on Figures of speech numbering 107. Yašaskara of Kāšmīra composed a hymn to the Devī, each verse of which illustrated a sūtra; and Ratna-kaṇṭha explained how a verse of the hymn illustrated a sūtra.

After श्रुतिगोचराणि as quoted in L. 1822 श्रीचयीश्वरिमचात्मन-ग्रोभाकरिमचिविरचितेऽलङ्कारस्त्राकरे सूचाणि। Then आमुखैकार्थपदं पुनरुक्तवदाभासं।

The manuscript contains works of all the three authors (1) Sūtra, (2) Stuti and (3) Udāharaṇa-samanvaya.

The 108th verse of Yasaskara is this:—

प्रयुम्गस्य चकार यत्र गिरित्रा श्रीशारिकानुग्रहं नद्या यत्र वराहलोचनभुवा मारी सरित्सङ्गता। राजा स प्रवराभिधो हरिगरिं यातः सदेहो यतः तिस्रंस्त्र पुरे यग्नस्तर(')कविस्तुष्टाव गौरीमिति॥

4857.

4754. चन्द्रकारिका। Candra-kārikā.

By Siṁhalācārya, Šrī Ratna-šrī-jñāna.

Substance, palm-leaf. 11×2 inches. Folia, 14 (by counting). Lines, 5, 6 on a page. Extent in slokas, 290. Character Newari of the four-teenth century. Appearance, old and very much damaged. The right hand side containing the leaf marks is corroded.

Beginning:

🤏 नमः प्रिवाय।

विश्वद्यद्यानमञ्चानध्यान्तिवध्यंसभास्तरं।
नता सम्बद्धमारप्रये किश्विद वागर्थिचन्तनं॥
जातिः किया गुणो इयं तथा नामेति पञ्चधा।
प्रव्यस्यार्थस्तदेषो + + वाच भिद्यते॥
स्वर्थो चि प्रतिपाद्यत्वात् प्रधानमिति तद्भिदां।
स्वप्रधानं तदङ्गत्वात् ध्वनिर्प्यनुवर्त्तते॥ इत्यादि।

End:

च्यपत्यादि च सामान्यमसंख्यं भाव इत्यपि । च्यणादिमति विस्तीर्णं संग्रह्णन्ति चिधा परे ॥

च्यणाद्यर्थनिर्देशः।

यथाप्रधानं कथितं तदीदृशं वचोऽर्थरूपं बज्जशब्दशास्त्रितं। न तस्माख्यातमनन्तिक्तरं परिस्कृटं यस्त्रयमेव गम्यते॥ समस्तशास्त्रागमदीपमूतं न वेत्ति यो व्याकरणं तदेतत्। विवर्त्तमानस्तमसीव सम्यक् कथं स शास्त्राद्यधिगन्तुमीशः॥

प्राब्दार्थरूपावगमाच सम्यक कवित्ववत्क्रत्यग्रःप्रसिद्धः। (?) सत्कार ल + + भाविष संभवेतां गुगाप्रियेभ्यः पालमे चिनं तत् ॥ खभ्यस्तमेत ई च ग्रास्त्रमेतत् जन्मानारे वामुखतासुपैति। यथे इ केषा चिद्रेतिष यतात् ग्रास्त्रादिसंबोधपषं परे 🕂 ॥ चात्मविद्याधिगमादिभावात् तत्त्वावबोधस्य च जीवमेतत्। खदृष्ठकामैरपि दृष्ठकामै-स्ततस सर्वेरिधगम्यते तत्॥ व्यत्पत्तये स्रोत्जनस्य सेयं ग्रब्दार्थिचनाविद्यतिं विधारि। (?) + + + + + प्रति दीपिकीव प्रव्दार्थसम्मोहतमो निहम्तं॥ खयं निरामोदमपी इ किञ्चन प्रकर्षभूमेः प्रथते सदाश्रयात्। प्रसिद्धतां प्राय जनेचाणालयः कलङ्क इन्दोः कियती + पागमत्॥ स्रभ्यर्थनादेव च देवदत्तात् संभावनापूर्वमितप्रवत्तात्। च्यभूत् प्रयत्नोयमबन्धमेतत्। विधातुकामः प्रतिभानुशिष्टः॥ यदि इ किमपि पुर्णं प्राप्तमर्थाभि या + + म(ा)दक्तितगुणरत्नश्रीनिधानं निधानं। प्रशाहित हितबुद्धिः सर्वे प्रब्दार्थतन्त-प्रविचयकुप्रालस्तान् मारजित् तेन लोकः॥ (?) समाप्ता। कृतिरियं सिंहलाचार्थश्रीरत चन्द्रकारिका ऋीचानस्य।

4857A.

4834. वर्णर्त्नाकरः। Varṇa-ratnākaraḥ.

By Jyotirīšvara Kavišekhara.

Substance, palm-leaf. $15 \times 2\frac{1}{4}$ inches. Folia, two leaves without marks and 13 to 79 of which the following leaves are missing: 14, 15, 17, 19, 20, 26, 27, 51, 58, 59. Character, Bengali of the fourteenth century, when there was no difference between Bengali and Maithila. Appearance, old, discoloured and damaged. Incomplete both ends.

13A, इति कविशेखराचार्यत्रीच्योतिरीश्वरविरचिते वर्णरताकरे नगर-वर्णनो नाम प्रथमः कल्लोलः; 21B, ॰नायिकावर्णनो नाम दितीयः कल्लोलः; 33A, ॰चास्थानवर्णनो नाम हतीयः कल्लोलः; 42B, ॰ऋतुवर्णनो नाम चतुर्थः कल्लोलः; 55A, ॰प्रयानकवर्णनो नाम पञ्चमः कल्लोलः; 61B, ॰भट्टादिवर्णनो नाम षष्ठः कल्लोलः; 69B, ॰ध्रप्रधानवर्णनो नाम सप्तमः कल्लोलः; 70B, व्यादर्भपुक्तमेकं समाप्तम्। दितीयस्य कतिपय लिखितव्यमस्ति तिल्लाख्यते।

77B, यावद्गीरिधनन्दिनी सुरिरिपोर्वचास्तली गाइते याविद्राच्मीरिसन्ध्समसुखं रत्नाकरो विन्दति । यावत् पङ्गानस्य (?) सुवनान्ध्रद्गोतयन्ते कथाः काव्यः श्रीकविद्रोखरस्य सुधियां तावत्त्वं क्रस्टोत्सव (?)

ॐ नमो नारायणाय ॥ लसं ३८८ खाश्वनवदि सप्तमी रवी सीरि खाजमे सदंश्रमणिकरेलिंखितेयं पुस्तीति ॥ ॐ भैरवास्विण्यिवलिङ्गाय नमः ॥

67A, चौरासी सिद्धवर्णना ।

१ मीननाथ, २ गोरच्चनाथ, ३ चौरिङ्गनाथ, ४ चामारीनाथ, ५ तिनापा, ६, इलिपा, ७, केदारिपा, ८, ढोङ्गपा, ८, दारिपा, १०, विरुपा, ११, कपाली, १२ कमारी, १३ काइ, १४ कनखल, १५ मेघल, १६ उन्मन, १० कान्तलि, १८ घोवी, १८ जालन्धर, २० डोङ्गी, २१ मवह, २२ नागार्ज्जुन, २३ दीली, २४ मिघल, २५ खिती, २६ घाकिल, २५ खिति, २६ चम्पक, २० + + चेग्रस, २८ मुखरी, २८ घाकिल, ३० तुजी, ३१ चर्पटी, ३२ भादे, ३३ चान्दन, ३४ कामरी, ३५ करवत् ३६ धम्म-पा, ३० पतङ्गमइ, ३८ पातिलामइ, ३८ पालिच्छि, ४० मानु, ४९ मीनो, ४२ निर्देय, ४३ सवर, ४४ सान्ति, ४५ भत्ते छरि, ४६ भीषण, ४० मटी, ४८ गानपा,

४८ गमार, ५० मेगुरा, ५१ कुमारी, ५२ जीवन, ५३ खघोसावर, ५४ गिरिवर, ५५ सीयारी, ५६ नागवानि, ५० + धिभवन्न, ५० सारङ्ग, ५८ विविक्षिण, ६० मगरधन, ६१ खिवत, ६२ विचित, ६३ नेवक, ६४ चाटल, ६५ नायन, ६६ भीलो. ६० पान्निल, ६८ पामल, ६८ कमल, ०० कङ्गारी, ७१ चिपिल, ७२ गोविन्द, ०३ भीम, ०४ भैरव, ७५ भन्न, ०६ भमरी, ७० भुरकुटी, चतरासी सिद्धाः (?)

In the second leaf without any leaf mark, we have the following enumeration of castes:—

जगा, योगी, नगारी, भरहर, भनुषा, चेङ्गा, चतिरया, सुरतरीषा महीर, गोरप्रचा, वाहिलि, परभा प्रस्ति येऽनेकिभिषारितें भरल पुक्कप्रसन भेभच कुलुक, डाक, डोकी, डेज्डी, डमरु, घोन्धिस, मिजरा, कठताल, किदला, चङ्ग, क्टुकुल, वाँसी, पृष्टिल, सांङ्गा, वजा वप्रतें तिफला, डलोरि, विरहा बेलि, विरह, देशमन्त्रणा, भिषना, सिविद्या, देग्रह, ठमरण, चडपप्रा, चेङ्गा, चाञ्चलि. लोरिकनाचो, नगनी, मर्गा, वड़ती, जिक्कक, इसनदेषु, नागल, ताँगल, तापिस, तेँली, ताति तिवर तुरिद्या, तुल्लक, तुरुकटारुच घेखोल, घाङ्गल घाक्कल, घानुक, घोच्यार, धुनिञा, धनिकार, तेँव, तोवटारुच, खाँगि, षगार, हाड़ि, ढाढि भल च्यहार चमार गोल्ट, गोस्टी, प्रास्ति, गोष्यार, गावर, खोड़ श्रुखि, साव, पञ्चकवार, पटनिञाँ परिगह, चावि, सुखरारि, वीन्द, कादव, नागर प्रस्ति मन्दजातीयतेँ वास।

4858.

2843. साहित्यदर्पणम्। Sāhitya-darpaṇa.

By Visva-nātha.

Substance, foolscap paper. $15 \times 4\frac{1}{2}$ inches. Folia, 69. Lines, 13 on a page. Character, modern Bengali. Appearance, discoloured and dilapidated. Complete.

4859.

383. The Same.

Substance, country-made paper. $15 \times 2\frac{1}{2}$ inches. Folia, 169. Lines, 5 on a page. Extent in slokas, 3,380. Character, Bengali. Date, Saka 1659. Appearance, old. Complete.

The Post Colophon Statement:—

श्रीसन्तोषदासस्य स्वान्तरं श्रीरामइरिदासस्य प्रस्तकमिदम् श्रुममस्तु श्रकाव्दा १६५६ स्रावाङमासस्य दशांशे लिखितोऽयं ग्रशः।

युच्चाणरसानन्तायुक्ते (1659) भाके सुधौर्भिषक्। प्राणसन्तोषदासो वे साम्चिद्यदर्पणं सुदा ॥ पाठार्थाय सुप्रज्ञाणां नत्वा गौरीपदं खयं। जिलेख पिटमक्तीनां विनीतानामतो यतः॥ श्रीभवान्ये नमो नमः।

4859A.

8157. **कामसमूहः**। Kāma-samūhaḥ.

By Ananta.

Substance, country-made paper. $9\frac{3}{4} \times 6$ inches. Folia, 33. Lines, 18 on a page, Extent in slokas, 1,400. Character, Nāgara of the eighteenth century. Appearance, old and repaired. Very nearly complete.

The Mangalacarana of the work:—

<mark>श्रीगर्णेषाय नमः।</mark> श्रीसरखर्ये नमः।

इदानीं कामसमृहो नाम काव्यप्रबन्धो लिख्यते। तत्र पूर्विमिष्ठ-देवतावर्णननमस्कारमाहः—

सञ्जलभुवनमध्ये दौच्यते देवताभिः

सकलभयहरों यः पूज्यते दानवेन्द्रैः। अहिनरगणयन्दैः सैयते विष्वराजः

स जयित रिगुह्न सर्वे जाडोपह्न ॥

यस्याः प्रसादेन मही स्टतानां समागतायां किवराजितायां।

व्यर्थाः खयं किङ्करतां भजन्ते सा भारती नः श्रियमातनोतु॥

लम्बोदर तव नारदमादरतो यो न पूजयित।

स भवित विश्वामित्रो दुर्वासा गौतमस्रोत॥

Object of the work:—

प्रगम्य पूर्वे शिरसा सुपादान् महेस सूनोस विधेः सुतायाः। प्राप्तस्य कार्यं सुकविप्रणीतं विरुचते कार्यसमूहबन्धः॥

The author:

भाभस्तवं प्रजातेन जिमग्छन + स्नुना।
खनन्तेन महाकाच्यप्रवन्धो लिख्यते धिया॥
एषा वै प्रस्तिका लोके जन[ा]नामुपकारिग्यी।
प्रसिद्धास्तु सरख्याः प्रसादाच गुरोरिष॥

अथ षड्तुवर्गानं । तत्र तावद्दसन्तः॥

4B, इति श्रीषड्नत्वर्णनं । इदानीं स्त्रीणां प्रङ्गारविवरणावाखायते ; 5A, इति श्रीकामसमूहे काव्यप्रवन्धे वैद्यवरमं + मंडनस्तस्थानन्तस्य क्रतौ बाल्या-वस्थावर्णनं समाप्तं ; 5B, ० श्रीकामसमूहे ० काव्यप्रवन्धे केप्रवर्णनं ; 6B, इति श्रीकामसमूहे महाकाव्यप्रवन्धे भिषम्मुकुटालङ्कारहार(म) विमण्डनस्रनोरनन्तस्य क्रतौ नेववर्णनं समाप्तं ; 12A, ० भिषम्मुकुटालङ्कारहार(म) विमण्डनस्रनोरनन्तस्य क्रतौ कुचपद्धतिः समाप्ता(ः) ।

Aufrecht gives the date of the composition of the work as Samvat 1457. See I.O. Catal. 1242.

The author is Ananta, the son of Tri-maṇḍana, with the title of Bhisam-mukuṭălaṃkāra-hāraḥ.

4859B.

5856. एकावली। Ekāvalī.

By Vidhyā-dhara.

Substance, country-made paper. $8\frac{1}{2} \times 4$ inches. Folia, 98. Lines, 11 on a page. Character, Nāgara of the eighteenth century. Appearance, old, soiled and pasted. Complete.

A work on poetics on the lines of Mammaṭa's Kāvyaprakāša. It is divided into eight chapters, called *unmeṣas*.

Published with the commentary of Malli-nātha, by Kamalā-šañkara Prāṇa-šañkara Trivedī, B.A., in the Bombay Sanskrit Series, Bombay.

Last Colophon:—

इति श्रीमता विद्याधरेण क्यती एकावलीनामिन व्यलङ्कारणास्त्रे व्यर्थालङ्कारिनरूपणं नाम व्यष्टम उन्मेषः। व्याः किमेतीरलङ्कारीरसारीभीरदायिभिः। एकामेकावलीमेव कर्ग्छे धत्त कवीश्वराः॥ समाप्तं चेदमलङ्कारणास्त्रम्॥

4860.

796. चन्द्रालाकः। Candrālokaḥ.

 $By \ Jaya-deva.$

Substance, country-made paper. 13×3 inches. Folia 15. Lines, 4 on a page. Extent in slokas, 180. Character, Bengali. Appearance, old. Complete. Full of marginal notes.

A short work on the Alamkāra or rhetoric.

It begins thus:—

परस्परतपःसम्पत्पलायितपरस्परौ ।
प्रपञ्चमातापितरौ प्राञ्चौ जायापतौ स्तुमः ॥
अलङ्कारेषु वालानामवगाञ्चनसिद्धये ।
लिलतः क्रियते तेषां लच्चलच्चग्रसंग्रञ्चः ॥ २ ॥
उपमा यत्र सादृश्चलच्चौरुद्धसति द्वयोः ।
इंसीव भूपतेः कौर्तिः स्वर्णदीमवगाञ्चते ॥

It ends thus:—

हेतु-हेतुमतोरेकावर्णनं हेतुरुचते।
लक्षीविलासा विद्धां कटाच्ता वेङ्काटप्रभोः॥
चन्द्रालोकाभिधानोऽयं जयदेवेन निर्मितः।
विपश्चितां मुदे भूयादलङ्कारस्य संग्रहः॥

Post Colophon:—

क्रियन्ते लक्त्रणाः कार्छे सामर्थादभिधानतः। निरूढ़ा लक्त्रणाः कास्थित् कास्थिनैव लग्नासितः॥

पदमेकमनेकं वा यदिधे<mark>यार्थसंज्ञितं।</mark> न तत् समासमन्येन न चाप्यन्योन्यमर्ज्ञति॥

4861.

11203. The Same.

Substance, country-made paper. 11×5 inches. Folia, 10. Lines, 8-10 on a page. Character, modern Nāgara. Date, Saka 1637. Appearance, fresh.

The portion containing arthalamkara. But the title of Jayadeva's complete work (Candraloka) is also commonly applied to this section.

For a full account of the work see I.O. Catal. No. 1158.

 $Post\ Colophon: —$

भ्रके सप्तत्रिषट्चन्द्रे (१६३०) पौषे कृष्णाष्ट्रमौतिषौ चन्द्रा-लोको विलिखितः इत्यादि ।

4862.

10733. The Same.

By Pīyūṣa-varṣa Jayadeva.

Substance, country-made paper. 10×4 inches. Folia, 24. Lines, 6 on a page. Character, Nāgara. Appearance, discoloured. Complete.

Last Colophon:—

इति श्रीपीयूषवर्षपिखत-श्रीजयदेवविरचितचन्द्रालोकालङ्कारे स्रिभधास्त्ररूपाभिधानो नाम दश्रमो मयुखः।

Post Colophon:—

संवत् १८१३ वर्षे खाश्विन स्राव्यापतिपदा ह (The name is blurred over with ink). उपाध्यायोपनामक हरिसारात्म जपेमनिधिना लिखितिमिदं प्रस्तकं शुभं भूयात्।

11056. The Same.

With a commentary by Pradyotana Bhaṭṭācārya.

Substance, country-made paper. $11\frac{1}{4} \times 5$ inches. Folia, 2-30 of which foll. 15 to 28 are missing. In tripāṭha form. Character, Nāgara of the nineteenth century. Appearance, fresh. Defective in the beginning and in the middle. Date, Saṃvat 1866.

3B, इति प्रथममयूखः। 7B, चन्द्रालोके दितीयो मयूखः; 8B, इति हतीयो सयूखः समाप्तः; 9B, चतुर्थो मय्खः; 29A, इति चन्द्रालोके नवमो मयूखः।

Last Colophon :-

इति पौयूषवर्ष-पिछित-श्रीजयदेविवरिचिते चन्द्रालोके स्मिधा-सरूपो नाम दश्रमो मयुखः समाप्तः।

Post Colophon :-

श्री संवत् १८६६ । पीषसासे सिते पची।

(Commentary):—

श्रीमहाराजाधिराज-श्रीरामचन्द्रदेवात्मज-युवराज-श्रीवीर-भद्रदेवादिस्रमिश्रवलभद्रात्मज-सकलग्रास्त्रार्शवन्दप्रद्योतन-भट्टा-चार्थ्यविर्चिते चन्द्रालोकप्रकाणे प्ररदागमे दग्रमो मयूखः समाप्तः।

It ends:

श्रीवीरभद्रभूपतिलब्धनिर्देशेन यह्नेन । चन्द्रालोकमयूखो दश्रमः स्पष्टार्थतां नीत(ा)ः॥

4864.

874. The Same.

For the manuscript see L. 1784.

The text is by Jaya-deva and the commentary by Pradyotana Bhaṭṭācārya.

3198. चन्द्रालाकः। Candrāloka.

By Pījūṣa-varṣa Jaya-deva, son of Mahādeva and Sumitrā.

With a commentary by Pradyotana Bhaṭṭācārya, son of Bala-bhadra, entitled Candrāloka-prakāṣa-ṣaradāgama.

Substance, country-made paper. 12×5 inches. Folia, 25-34. In tripāṭha form. Character, Nāgara of the eighteenth century. Appearance, discoloured. Incomplete at the beginning.

Post Colophon:-

लिखितमिदं काध्यां विश्वनाधेन रामघाट निकटे। श्रभमस्त । For both the text and the commentary see L. 1784.

Vīra-simha-deva, whom the commentator speaks of as the great-grand-father of his patron Bala-bhadra and a chief of the "Vandyela" clan, seems to be that Vīra Simha who, at the instigation of Prince Jahangir, assassinated Abul Fazal in his territory, when the latter was returning to Agra from the Deccan.

4866.

6335. चन्द्रालाकटीका। (राकागमाखा)

Candraloka-ţīka entitled (Rākāgamā).

By Višvešvara Bhaṭṭa, surnamed Gāgā Bhaṭṭa, son of Dina-kara Bhaṭṭa.

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches. Folia, 103 of which the first is missing. Lines, 11 on a page. Extent in \bar{s} lokas, 4,300. Character, N \bar{a} gara. Copied in Samvat 1828. Appearance, discoloured.

 $Last\ Colophon:$

इति श्रीमौमांसक्तभट्ट-दिनकरसून-विश्वेश्वरापरनामक-गागा-भट्टकत-चन्त्रालोकटौकायां राकागमाख्यायां दश्रमो मयूखः। समाप्तो ग्रन्थः। Post Colophon :—

संवत् १८२८ फाल्गुनवदि ६ सोमार।

End:-

Text:

पौयूषवर्षप्रभवं चन्द्रालोकं मनोह्रस्। सुघानिधानमासाद्य श्रयध्वं विबुधा सुदम्॥

Commentary:

सुधानिधानं सुधास्पद्रायम् ...

Text:

जयन्ति याज्ञिक-श्रीमन्महादेवाग्रजन्मनः। स्रुक्तपीयूषवर्षस्य जयदेवकवेर्गिरः॥

Commentary:—

जयदेवस्यैव पौयूषवर्ष इति नामान्तरम्। महादेव इति पूर्व्ववत्।

स्तुवन्त्वन्ये ग्रत्यं कमिष च निन्दन्त्विष परे महाराजस्तुष्येत् अय मिय न तुष्येदिष वरम्। परं चिन्मुदाया विघटनसमर्थेन बज्जना श्रमेणायं तुष्येदय जनकजायापरिष्टदः॥

4867.

9671. The Same with the text.

Substance, country-made paper. $14 \times 5\frac{1}{4}$ inches. Folia, 4. Lines, 10 on a page. Tripāṭha form. Character, Nāgara. Appearance, fresh. Incomplete.

A fragment.

The text is well-known and often noticed.

The commentary begins:—

ॐ नमो गर्णेप्राय।

व्यधिसरयूतिहनीतहमधिसाक्तेताङ्गणमधितदुद्यानं खेलझीलकलेवरवालो मे मानसे सदा भूयात्। १। व्यनेकैः क्षेप्रैयंझ परिचितमद्यापि गष्टनं परीष्टासस्तस्मिन् मम भवित यत्नस्तदिप [च] यण्रोदाकौण्रस्थातनयपदभावाष्टितमनः- प्रसादः क्षेण्यानां पालित पालमत्युत्लहमि। २। सुनोर्दिनकरस्थिषा गागाभट्टमनीषिणः चन्द्रालोकस्य विद्यतौ क्षतिरस्तु सतां सुदे। ३। विष्नविघाताय क्षतं ससुचितेष्टदेवतास्मरण्ड्यं मङ्गलं ण्रिष्य- ण्रिचाये व्याखाह-श्रोत्णां व्यनुषङ्गतो मङ्गलाय च निवन्धाति। ख्राह्मरण्योभंहेण्यस्य। इत्यादि।

4868.

8523. चन्द्रालाकाः। Candrālokaḥ.

By Jaya-deva otherwise called Pīyūṣa-varṣa, with a commentary entitled Ramā by Vaidya-nātḥa Pāya-guṇḍē.

Substance, country-made paper. 13×5 inches. Folia, 67. In tripātha form. Lines, 13 on a page. Character, Nāgara. Old.

The text is given in the middle with the commentary above and below it except in some, as the first page, which is entirely devoted to the commentary. Both the text and the commentary are complete in 67 leaves. The chapters of the text are called Mayūkha, and they are 10 in number. The slokas are numbered in a consecutive series omitting hundreds. The text ends:—

पीयूषवर्षप्रभवं चन्द्रालोकं मनोच्चरं। सुधानिधानमास्त्राद्य श्रयध्वं विबुधा सुदं॥ जयन्ति याज्ञिकश्रीमन्महादेवांश् जन्मनः। स्रक्तपीयुषवर्षस्य जयदेवकवेगिरः॥

महादेवः सच X X X I

× × × × × × ×

 × × तेनासौ सुक्तविजयदेवेन रिचिते ।

 चिरं चन्द्रालोके मद्यति दश्रसङ्घः सुखयतु ॥

The commentary ends :-

मद्यादेव इति पूर्व्ववत् दश्रसङ्घ इति विशेषः "प्रग्रीतास्त्रेनासौ सुकविजयदेवेन दश्रभिः

चिरं चन्द्रालोकः सुखयतु मयूखैर्दश्रादशः" इति उत्तरार्ड पाठान्तरं। Colophon of the commentary. इति श्रीमत्यायगुण्डोपाख्य-वैद्यनाथविरचिते चन्द्रालोक्याख्याने रमा-भिधेये दश्मो विलासः।

The commentary after the usual māngalācaraņa says:—

नला गुरुं वैद्यनाथः पायगुर्ग्हेति कौर्त्ति [तः]। व्याखां रमाखां कुरुते चन्द्रालोके विलासिनीं॥

4869.

5825. The Same.

Substance, country-made paper. 11×5 inches. Folia, 72. In tripātha form. Character, Nāgara of the nineteenth century. Appearance fresh. Complete.

The commentary begins :—

श्रीगगेशाय नमः।

वन्दावने खेलित राधिकासमं

कर्यावतंसीकृतपुद्धपद्मे।

रच्हः समालम्य श्रारत्सुधांशः

कलङ्कितामाप स पातु माधवः॥

नला गुरुं वैद्यनाथः पायगुर्छेति कीर्त्तिः। व्याख्यां रमाख्यां तनुते चन्द्रालोके विलासिनीं॥

यश्य समात्यादि-प्रतिवन्धकोपश्यमनाय इष्टदेवतातिरिक्तदेवता-मङ्गलस्य निषद्धतया सकलमूलभूतत्वेन समुचिततया च श्रीमद् वाग्देवतावस्तुनिर्देशादिरूपं मङ्गलमाचरन् जयदेवनामा कविः शिष्यशिचाये व्याखादश्रोत्यां चनुषंगतो मङ्गलाय च निबधाति उचैरित।

Colophon:—

इति श्रीमत्यायगुण्डोपाख्य वैद्यनायविरचिते चन्द्रालोक्याख्याने रमाभिधेये दशमो विलासः।

Post Colophon:—

ग्रयसंखाटीका २०० मूल ३०२।

4870.

4594. त्रलङ्कारकोस्तुभः। Alamkāra-kaustubhaḥ.

Substance, country-made paper. $17\frac{1}{2} \times 6$ inches. Folia, 110. Lines, 14 on a page. Extent in slokas, 6,000. Character, Bengali of the nineteenth century. Appearance, fresh. Complete.

A well-known treatise on rhetoric, by Kavi-karṇapura, one of the followers of Caitanya. The work is in ten chapters and the illustrative slokas are all in praise of Srīkṛṣṇa. See L. 1662.

The author was the son of Sivadāsa Sen of Kācrāpāḍa. He saw Caitanya and wrote many works of the sect during the middle of the 16th century A.D.

Last Colophon:-

इत्यलङ्कारको खाभे दोषप्रकर्णो नाम दश्मः किरणः।

Post Colophon :---

समाप्तवायं ग्रायः। श्रीजयनारायणदेवश्रामीणः खान्तर्य।

3709. A commentary on Alamkāra-kaustubha.

Substance, country-made paper. $12 \times 4\frac{1}{2}$ inches. Folia, 62. Lines, 12 to 15 on a page. Extent in slokas, 2,200. Character, Bengali of the nineteenth century in a beautiful small hand. Appearance, fresh. Complete.

Kavi-karņa-pūra wrote a work on rhetoric, entitled Alaṃkāra-kaustubha, with sūtras and vṛttis. This is a commentary on that work. For a description of it see L. 1663. Rājendralāla's manuscript was incomplete. But this is complete in all its ten kiraṇas. The name of the commentator is Loka-nātha Cakra-varttī.

4872.

3908. साहित्यरताकारः। Sāhitya-ratnākaraḥ.

By Dharma Samkhyāvat (?).

Substance, country-made paper. $12\frac{1}{2} \times 3\frac{1}{4}$ inches. Folia, 79. Lines, 9 on a page. Character, Bengali of the eighteenth century. Appearance, fresh. Incomplete at the end.

For the beginning of the work see H.P.R. Vol. II, 246.

Colophons:-

8B, इति श्रीमद्भवनपविच्छिरते(?) गोचवतंस वणासि वंश्वपद्माकरप्रभात-भानुना पदवाक्यप्रमाणपारावारप्रवीणश्रीमचोपाध्याय-पर्व्यतनामपिख्यतमण्डले-श्वरस्भनुना श्रीयेख्नमाम्बागर्भरत्नाकरपारिजातेन निम्मलाचारपूर्वन चतुर्दश्वर विद्याविभूषणवता धर्ममसंख्यावता विरचिते श्रीमद्रघुकुलतिलक-यश्रोधन-सार-सारसुरभिते साहित्यस्त्राकरनामन्यलङ्कारश्रास्त्रे ग्रश्चारम्भ[स]मर्थनं नाम प्रथमस्तरङ्कः; 19B, इति श्रीधर्ममसंख्यावता विरचिते साहित्यस्त्राकरनामन्य-लङ्कारश्रास्त्रे वाचकश्रव्दार्थप्रयत्तिनिष्पणं नाम दितीयस्तरङ्कः; 32A, इति श्रीधर्ममसंख्यावता • लद्धकश्रव्दनिष्टपणं नाम (चि)व्यतीयस्तरङ्कः; 35A, इति श्रीधर्मसंख्यावता ० यञ्जनभ्रव्यार्थनिरूपणं नाम चतुर्थस्तरङ्गः; 38B, इति श्रीमत् विभवनपवित्रहरितगोत्रावतं भ्रवाराणसीवं भ्रपद्मान्तरप्रभातभानुना प्रवर्तसूरि-सृतुना सक्तवक्वाविज्ञानवता धर्मसंख्यावता विरचिते श्रीरघ[कु] कमिणधामिन साच्चिरत्नाकरनामन्यव्यारभास्त्रे गुणिनिरूपणं नाम पञ्चमस्तरङ्गः; 42B, इति श्रीमित्रभवनपवित्रहरितगोत्रावतं सवाराणसीवं भ्रपद्माकरप्रभातभानुना सक्तवक्वाविज्ञानवता धर्मसंख्यावता विरचिते श्रीमद्रघपतिगुणगणधामिन साच्चिरत्नाकरनामन्यवङ्गारभास्त्रे भ्रव्यावङ्गारिनिरूपणं नाम षष्ठस्तरङ्गः; 79A, इति साच्चिरत्नाकरनामावङ्गारभास्त्रे भ्रव्यावङ्गारिनिरूपणं नाम सप्तमस्तरङ्गः।

The 8th taranga is incomplete. We are told by Mahāmahopādhyāya Paṇḍita Sadāsīva Misra that this has been printed at Vāmrā, under the patronage of the Rājā, the work being very popular with the Uḍiyā Paṇḍits.

The author is Dharma, an expert in all the fourteen branches of Sanskrit learning. His father was Parvatesa proficient in all the six systems of Philosophy. This is an original work in which all the examples have been culled from the accounts of Rāma.

4873.

5154. The Same.

Substance, palm-leaf. $14\frac{1}{2} \times 1\frac{1}{2}$ inches. Folia, 123, of which the 2nd, 3rd, 10th, 11th, 66th, 77th, 86th, 101st, 121st are missing, while the numbers 91 and 111, mark two leaves each, Lines, 4 on a page. Extent in $\frac{1}{2}$ lokas, 3,400. Character, Udiya of the seventeenth century. Appearance, very old.

To the end of the 10th $tara\bar{n}ga$.

This is a new work on poetics, of which only one incomplete MS. with five tarāngas was known to Aufrecht and that was noticed in H.P.R., Vol. II, 246.

8B, धम्मान्त + + वर्ष्यस्त्रिस्त्रस्वनविदिते वारणास्थान्वये यः सञ्जातो जायस्त्रसाम्बा(?) क्रतस्रक्षतमलं पर्व्यतेष्रस्य भाग्यम्। काव्यालङ्कारक्षमास्तुतिरविभातको नाटकादिप्रसेतुः तस्यालङ्कारभास्त्रे रघपतिचरिते चादिमोऽयं तरङ्गः॥

<mark>अय क्रतिनायके रघनायके नायकगुगानाच</mark> ।

17A, इति साम्चिरताकरे दितीयक्तरङ्गः एवं वाच्यवाचकरत्तीर्निरूप सम्मति तन्मूलतया लच्चलच्चक तद्रस्तीर्निरूपियतुमर्थज्ञानस्य प्रव्दज्ञानपूर्वकतात् पूर्वं प्रव्दं निरूपयति ।

26B, धर्मान्तं ० ८यं हतीयस्तरङ्गः । इति श्रीसाहित्यरत्नाकरे लच्चग्राप्रतिपादकस्तृतीयस्तरङ्गः

आस्यामन्दिर-मिन्दिरा, etc.

अय निष्पयोजने लक्तणाभावात् सर्व्वच प्रयोजनं वाचिमित्यपेक्तायां तस्य च्यञ्जनग्रब्दैकगम्यलात् क्रमप्राप्तत्वात् यञ्जकं निरूपयति ।

31A, धर्मान्त॰ तूर्य उचैत्तरङ्गः

आस्यामन्दिरमिन्दिरा, etc. तत्र सगुणालङ्गृतीकात्रपदार्थी दोषवर्ष्णिती इति कात्रसामान्यलद्धार्णे पदार्थयोर्वि प्रोध्यतया प्रधानत्वात् पदार्थी निरूपिध्याताम्।

35A, धर्मान्त ॰ पञ्चमोऽयं तरङ्गः

आस्थामन्दिरमिन्दिरा, etc. अथालङ्कारा निरूप्यन्ते।

40A, धर्मान्त॰ षष्ठ उचैत्तरङ्गः। षष्ठत्तरङ्गः

आस्थामन्दिर, etc. अयार्थालङ्कारान् निरूपियस्यन् आदाव्यमां <mark>लच्चयति।</mark>

81A, धर्मान्तर्वाणिवाणीपरिणतिसरणी माधुरीसाधुरीत्या
दाचा दाचारभावं भजति समुचितं यत्सुधायाः सुधालम् ।

चौदं चौदप्रकारं समुचितमगमच्चर्करा प्रकराभूत्

चौरच्च चौरमासीत् सुदृगधररसे साधुता साधुताभूत् ॥

धर्मान्तर्वाणि, etc., etc. सप्तमोऽयं तरङ्गः ।

चास्यामन्दिर, etc.

अथेदानीं कायसामान्यलच्चणवाको अविध्यस्य दोषवर्ज्जिताविति विशेषणस्य न्याख्यामारभते।

87A, धर्मान्तर्वाणि, etc., etc. चास्रमोऽयं तरङ्गः। चास्यामन्दिर, etc.

एवं काव्यसामान्यलच्च णमभिधाय तिहमनते। 98B, धम्मन्तिर्वाण, etc.

याखाविखातकीर्तेर्विवरणगुरुकः साङ्ग्रामुखागमानां तस्थालङ्कारणास्हे विलसति नवमो रामवर्ष्ये तरङ्गः॥

चास्थामन्दिर, etc.

एवं काव्यलद्धां तद्भेदां सप्रमञ्जं निरूप्य अधुना तस्य प्राणायमानं रसं निरूपयितुकामो वत्तसङ्गीर्त्तनमुखेन तं प्रस्तीति।

It ends:-

श्रास्थामन्दिरमिन्दिराप्रणयिनो देवस्य रामात्मज-स्वङ्गनुङ्गतरङ्गरिङ्गणविधोजीवन्नवोद्यत् कविः। तादृङ्निम्मलधम्भसूरिकवितासोह्मासकह्मोलिनौ पूर्णः कर्णमनोद्यरो विजयते साहित्यरताकरः॥

तच कावयः जलपच्चिगाः नूतनकावयस्य।

प्राचीनामिनवप्रवन्धविह्नितास्रशानुसन्धायिना
सोऽयं साहसिकेन सम्मित मया नुतः प्रवन्धः छतः।
कस्तुष्येदमुनाधुना ह्यसुलभो बोद्धा च निक्मित्सरः
सर्वचो गतमत्सरोपि रमया रामः स सन्तुष्यतु ॥
भो मातः कविते हितं मम वचः किञ्चित् समाकर्णय
श्रीमद्रामगुणाम्टतस्तववतौ मर्त्यस्तुतिं मा क्रणाः।
कस्तूरीघनसारचन्दनरसन्यासोत्सवासादवित्
को वा विस्त्रव(?)श्रास्त्रपूर्यपिष्ठतालेपाभिलाषौ भवेत् ॥
सञ्जातो हरितान्वये महित यः श्रीपर्व्वतेष्रः सुधीः
षस्मां दर्भनकारिणां समनसामैकात्मलौलाक्रतिः।
धर्माख्येन मनीषिणा विर्चितः तत्स्रुना तादृश्रा
सोयं यावदिलातलं विजयतां साहित्यरत्नाकरः॥
नमो देश्चै भवान्यै।

3035. चिचमीमांसा। Cittra-mīmāṃsā.

Substance, country-made paper. 11½×5 inches. Folia, 52. Lines, 12 on a page. Extent in šlokas, 1,900. Character, Nāgara of the eighteenth century. Appearance, discoloured. Complete.

An anonymous manual of rhetoric. For a full description of the work see I.O. Catal. No. 1172.

4875.

2934. The Same.

Substance, country-made paper. $10\frac{1}{2} \times 4$ inches. Folia, 45. Lines, 10, 11 on a page. Extent in §lokas, 1,850. Character, Nāgara. Date, Saṃvat 1666. Appearance, discoloured. Complete.

The date of the manuscript is Samvat 1666=1610 A.D.

ग्रम् १८५०। संवत् १६६६, समये माघवदी ढतीया। See I.O. Catal. No. 1172.

4876.

2723. The Same.

Substance, country-made paper. $11 \times 4\frac{3}{4}$ inches. Folia, 34. Lines, 10 on a page. Character, Nāgara. Appearance, fresh.

For the work see I.O. Catal. No. 1172. It is a manual of rhetoric. This manuscript is incomplete. After the end of Rūpaka-prakaraṇa, it has two leaves only.

Eggeling says, in his I.O. Catal., it is by an unknown author. But Aufrecht gives the author's name as Appaya Dīkṣita.

There is kept a stray leaf with this MS.

9729. The Same.

Substance, country-made paper. 12×5½ inches. Folia, 14. Lines, 12 on a page. Extent in slokas, 480. Character, Nāgara. Appearance, tolerable Incomplete.

This is a work on rhetoric. The MS. is incomplete, and the author's name can not be ascertained.

Beginning:—

ॐ श्रीगणेशाय नमः। श्रीसरखयै नमः। श्रीगुरुभो नमः।

अभिवन्य चन्द्रशेखरमायं गौरीसखं परं ज्योतिः।

वितनोति विश्वविषयां विश्वरार्थामत्र चित्रमीमांसां॥

तिविधन्तावत् कायं ध्वनिगुणीभूतयङ्गाचित्रभेदात्। यत्र

वाचातिशायियङ्गं स ध्वनिः।

यथा स्थिताः च्रागं पद्मसु ताडिताधराः पयोधरोत्सेधनिपातचूर्णिताः। वलीषु तस्याः स्खलिताः प्रपेदिरे चिरेग नामिं प्रथमोदिनन्दवः॥

स्व तपस्यन्या देखा देहोपरि निपततां प्रथमितन्दूनां जियासभाववर्णने देखाः समाध्य चितावस्थानाभियितिहारा चिरिनदाघतप्तदेहोपरि निपतनेन सख-पारवश्यसम्भमहेतौ प्रथमाविद्यापि स्वविह्निता समाध्यवस्था खन्यते ॥ इत्यादि ।

4878.

3146. चिचमीमां<mark>सागूढार्थप्रकाशिका।</mark>

Cittra-mīmāṃsā-gūḍḥārtha-prakāsīkā. By Bāla-kṛṣṇa Pāyaguṇḍe.

For the MS. and the work see L. 4097.

The Post Colophon Statement:—

संवत् १८४० ग्रस्यसंख्या १३५।

9000. कुवलयानन्दः। Kuvalayānandaļi.

By Appaya Diksita.

Substance, country-made paper. $11 \times 4\frac{1}{2}$ inches. Folia, 51. Lines, 10 on a page. Extent in slokas, 1,000. Character, Nāgara. Old. Incomplete.

- (1) Incomplete. Leaves from 1 to 51, with valuable marginal notes.
- (2) Another incomplete copy with a commentary from the 68th kārikā. Forty-two leaves.

Substance, country-made paper. 9×4 inches. Folia, 42. Lines, 10 on a page. Extent in slokas, 850. Character, Nāgara. Fresh. Incomplete.

4880.

8547. The Same.

Substance, country-made paper. 10×4 inches. Folia, 38. Lines, 16 on a page. Extent in slokas, 2,500. Character, Nāgara. Date, Saṃvat 1721. Appearance, old and fresh. Complete.

Written in Jaina Devanāgari in Saṃvat 1721.

परिद्धत श्री ५ श्रीभान्तिविमलगणिष्मिष्य गणिकेसरविमलेन खलेखि १७२१ वर्षे संग्रामपुर्नगरे।

> स्रमुं कुवलयानन्दमकरोदप्यदी चितः । नियोगादेङ्काटपते निक्षाधिक्तपानिधेः॥ चन्द्रालोका विजयते प्रारदागमसम्भवः। चृद्यः कुवलयानन्दो यत्प्रसादादभूदयं॥

The Last Colophon:--

इति श्रीमददैतिवद्याचार्य-श्रील-भरदाजकुलजलनिध-कौस्तुभ-श्रीरङ्गवादाध्वरीन्द्वरदस्रगोरप्यदीच्तितस्य स्रतिः कुवलया-गन्दः समाप्तः। The first leaf of this manuscript was fragile with age and so another piece of paper has been pasted behind it to protect it from destruction. On that piece of paper is written first five lines of a work on Sānkhya:—

प्रकृति पुरुषं शुद्धं प्रिणियत्य प्रणीयते। प्रदीपः साङ्ख्यतत्त्वस्य प्रोपकृतये सया॥

4881.

8548. The Same.

Substance, country-made paper. $10\frac{1}{2} \times 5\frac{1}{2}$ inches. Folia, 24. Lines, 10 on a page. Extent in slokas, 700. Character, Nāgara. Appearance, fresh.

4882.

9140. The Same.

Substance, country-made paper. 10×6 inches. Folia, 57. Lines, 10 on a page. Extent in šlokas, 600. Character, Nāgara. Appearance, tolerable. Written in a large legible hand. Incomplete.

4883.

9141. The Same.

Substance, country-made paper. 11×5 inches. Folia, 10 (26-35). Lines, 11 on a page. Extent in \bar{s} lokas, 270. Character, $N\bar{a}$ gara. Appearance, tolerable.

A fragment of the preceding work, with ৰু. ল. ল০. on the left hand margin.

4884.

9139. The Same.

Substance, country-made paper. 11×5 inches. Folia, 48. Lines, 9 on a page. Extent in \overline{s} lokas, 550. Character, N \overline{a} gara. Appearance, tolerable. Incomplete.

Frequently printed in India.

See I.O. Vol. III, p. 335A. No. 1161.

9391. The Same.

Substance, country made paper. 11×5 inches. Folia, 43. Lines, 12 on a page. Extent in šlokas, 1,290. Character, Nāgara. Appearance, old.

It is an incomplete MS. of जुनलयानन्द a well-known work on rhetoric, by Appaya Dikṣita.

4886.

9357. The Same.

Substance, country-made paper. $9\frac{1}{2} \times 4$ inches. Folia, 11. Lines, 10 on a page. Extent in slokas, 220. Character, Nāgara. Appearance, tolerable. Complete.

A well-known work on rhetoric, based on the Candraloka of Jayadeva.

4887.

8556. The Same.

Substance, country-made paper. 11×5 inches. Folia, 50. Lines, 10-12 on a page. Extent in slokas, 1,000. Character, Nāgara. Date, Saṃvat 1889. Appearance, fresh.

Incomplete from leaf 26 to 75, copied in Samvat 1889 by Āsananda for the use of Sadāsiva.

4888.

5836. The Same (here called).

लक्ष्यलक्ष्यसंग्रहः । Lakşya-laksana-samgrahah.

Substance, country-made paper. $9\frac{1}{4} \times 4$ inches. Folia, 29. Lines, 10 on a page. Character, Nāgara of the nineteenth century. Appearance, fresh. Incomplete at the end.

Mangalacarana:-

श्रीमिद्यात्थकारभानवे नमः। श्रीमहाचिप्रसन्दर्थे नमः। स्मारीकवरीभारभमरीमुखरीक्षतं। दूरीकरोतु दूरितं गौरीचरणपङ्गजम्॥

परस्परतपःसम्पत्पलायितपरस्परौ ।
प्रमञ्च मातापितरौ प्राञ्चौ जायापतौ स्तुमः॥
जङ्गान्त्र योगकलया हृदयाङ्गकोग्नां
धन्यैस्थिरादपि यथारुचिग्रह्ममागाः।
यः प्रस्फरत्यविरतं परिपूर्णरूपः
श्रेयः स मे दिश्रतु श्राश्वितकं सुकुन्दः॥

The object of the work:—

अलङ्कारेषु वालानामवगाइनसिद्धये।
लिलतः क्रियते तेषां लच्छलच्चाणसंग्रहः॥
येषां चन्द्रालोके दृश्यन्ते लच्छलच्चाणवाचकाः श्लोकाः।
प्रायस्त एव तेषामितरेषामभिनवा विर्चन्ते॥

4889.

5699. (कुवलयानन्दरीका) अलङ्कारसुधा।

Kuvalayānanda-ṭīkā entitled Alaṃkāra-sudhā.

By Nāgeša Bhatta.

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches. Folia, 77. Lines, 19, 21 on a page. Extent in slokas, 6,000. Character, Nāgara of the nineteenth century. Appearance, old. Complete. Written in a very small hand.

The commentary begins:—

श्रीगणेशाय नमः।
उत्तेजितनुतभाग्यं ग्रङ्काररसान्यदत्तवैराग्यं।
याचतनतदीर्भाग्यं कामं कलये क्यालिसीभाग्यम्॥
याचकानां कल्यतरोररिकच्चज्ञताश्चनात्।
ग्रङ्कवेरप्रधीश्चाद्मामतो लब्धजीविकः॥
उपाध्यायोपनामा नागेश्चभट्टश्चमा तनोति गुर्वीं।
यलङ्कारसुधाखां व्याखां कुवलयानन्दस्य॥

Colophon:—

इति श्रीमदुपाध्यायोपनामक-सतीगर्भजणिवभट्टसतनागेण-विरचिता खलङ्कारसुधा परिपूर्णा।

4890.

9001. ऋलङ्कारचन्द्रिका (कुवलयानन्दरीका)।

Alankāra-Candrikā a commentary on Kuvalayānanda.

By Vaidya-nātha.

Substance, country-made paper. 11×5 inches. Folia, 69. Lines, 15 on a page. Extent in šlokas, 2,000. Character, Nāgara. Old. Fresh. Complete.

Complete in 69 leaves.

See I.O. Catal. 1168 to 1171.

The colophon runs thus:-

इति श्रीमत् पदवाक्यप्रमाणज्ञ-तत्सद्रामभद्रात्मज-वैद्यनाथ-क्रतालङ्कारचन्द्रिकाख्या कुवलयानन्दटीका सम्पूर्णा। श्रममस्त्र। सिद्धिरस्तु।

4891.

8549. The Same.

Substance, country-made paper. $10\frac{1}{4} \times 5$ inches. Folia, 11. Lines, 11 on a page. Extent in slokas, 330. Character, Nāgara. Appearance, fresh.

A commentary on Kuvalayānanda. Incomplete.

Beginning:—

ॐ गणेशाय नमः श्रीदुर्गाये नमः। त्रमुचिन्य महालच्मीं हरिलोचनचन्द्रिकां। कुर्ळे कुवलयानन्दसदलङ्कारचन्द्रिकां॥ चिकीर्षिताविष्नसिद्धये दृष्टदेवतां स्तौति त्रमरीति।

2933. The Same.

Substance, country-made paper. 12½×5 inches. Folia, 32. Lines, 8, 9 on a page. Character, Nāgara of the nineteenth century. Appearance, fresh. A fragment.

See I.O. Catal. No. 1168.

The commentary has, often, been printed along with the text.

4893.

10861. The Same.

Substance, country-made paper. 13×5 inches. Folia, 70. Lines, 10 on a page. Character, modern Nāgara. Appearance, fresh. Incomplete at the end.

Beginning:

श्रीगगोप्राय नमः।

त्रवृत्तिन्य महालच्मीं हरिलोचनचन्द्रिकां। कुर्व्वे कुवलयानन्दसदलङ्कारचन्द्रिकाम्॥

चिकीर्षिताविष्रसिद्धये इष्टदेवतां स्तौति " अमरौति"।

8B, इति श्रीमत्तत्सिद्युपाख्य-रामभट्टस्स्रिवर्थस्तुवैद्यनाथभट्टविर्चिता-[या]मलङ्कारचन्द्रिकाख्यायां कुवलयानन्द्याख्यायां उपमाप्रकर्णं समाप्तिमगमत्। It ends in the discussion of Vyāja-stuti.

4894.

8551. **कुवलयानन्दानुसारकारिका**।

Kuvalayānandānusāra-kārikā.

Substance, country-made paper. 10×4 inches. Folia, 18. Lines, 5-6-7 on a page. Extent in ŝlokas, 216. Character, Nāgara. Date, Saṃvat 1811. Appearance, fresh.

सम्बत् १८११ ग्राक १६०६ चास्त्रिन वदि ११ सुत्रे चन्द्राव-लोकनग्रत्य लिखितं सया मकस्दरावादमध्ये ग्रत्य विद्यते सुभं। The Last Colophon: -

इति कुवलयानन्दानुसारकारिका समाप्ता शुभमस्तु।

It begins :-

यय चन्द्रालोको लिख्यतो ?

4895.

^{3147.} अलङ्कारसारस्थितिः or कुवलयानन्दखण्डनम्।

Alaṃkāra-sāra-sthitiḥ or Kuvalayānanda-khaṇḍan<mark>aṃ.</mark>

By Bhīma Sena.

For the MS. and the work see L. 4084.

The Post Colophon Statement:—

The work was written during the reign of Ajita Simha of Jodhapura.

संवत् १८५६ कार्त्तिक युक्त १३ लिखितं केनचित् पठनाधें। सर्व्वे भद्राणि प्रधन्तु सर्व्वे सन्तु निरामयाः। सर्व्वे भवन्तु सुखिनो मा किस्त्रहःखभाग्भवेत्॥

4896.

555. The Same.

Based on the expositions of Deva-nātha Tarka-pañcānana, Mahā-mahopādhyāya Govinda, Jaya-rāma Nyāya-pañcānanda and others.

For the manuscript, see L. 1447.

The second verse of the work:—

प्रायःकुवलयानन्दश्रद्धाजाखजडीकृताः।
प्रकाशे विद्यमानेऽपि न प्रश्चितः विपस्थितः॥ २॥
स्रातः कुवलयानन्दे न्यूनाधिक्यं प्रप्रश्चता।
स्कथिरलङ्काराः स्थाप्यन्ते च्रान्यतां बुधैः॥ ३॥

There is no iti before श्रीदेवनाथ as in L. The portion given there as colophon is a part of the text.

4897.

1301. द्वतिवार्त्तिकम्। Vṛtti-vārttikaṃ.

By Appaya-Dīkṣita.

Substance, country-made paper. 11½×5¼ inches. Folia, 16. Lines, 12 on a page. Extent in šlokas, 450. Character, Nāgara. Appearance, old. Complete in two chapters.

An argumentative treatise on the threefold import of words viz. Abhīdhā, Lakṣaṇā and Vyakti as accepted by rhetoricians illustrated by apt examples. The present MS. contains two chapters devoted respectively to Abhīdhā and Lakṣanā.

Beginning:—

श्रीगर्भाषाय नमः। श्रीभवानी चरणाभ्यां नमः। श्रीमद्भ्यः

विश्वं प्रकाश्ययन्ती व्यापारेर्कच्यणाभिधाध्वननैः।
नयनैरिव च्रमूर्त्तिर्वबुधोपास्या सरस्तती जयति॥१॥
वत्त्रयः काव्यसरणावलंकारप्रबन्धभः।
च्यभिधा-लच्चणा-व्यक्तिरिति तिस्तो निरूपिताः॥२॥
तत्र क्वचित् क्वचिदुद्वैर्विशेषा न स्मृटौस्ततः।
निटंकियतुमस्माभिः क्रियते व्यक्तिवार्तिकम्॥३॥

तच प्रत्या प्रतिपादकलमभिधा। सा चिविधा। रूटि यौंगो योगरूटिय।

It ends :--

न चैवं सर्वच विषयविषयिषदसामानाधिकरण्यस्यलसम्भि-व्याचारात् तच भेदप्रतीतेर्वेतुं प्रकालात् क्वचिद्रि सारोपल[च्च]गा न स्यादिति वाच्यम्। इष्टापत्तेः।

Colophon:

इति वृत्तिवार्त्तिके लच्चणावृत्तिर्दितीयः परिच्छेदः।

Post Colophon :-

॥ शुभमस्तु ॥

4897A.

1796. The Same.

Substance, country-made paper. $8\frac{1}{2} \times 3\frac{3}{4}$ inches. Folia, 15. Lines, 11 on a page. Character, Nāgara. Appearance, tolerable.

It is a work on the imports of words. The present MS. contains the first two chapters only, Abhidhā and Lakṣmaṇā. Aufrecht knows also of Vyakti the third part. But the first two chapters only are printed in Kāvya-mālā 36.

The Colophon of the first chapter:—

10A, इति दक्तिवार्त्तिके मुख्यदक्तिनिर्णयो नाम प्रथमः परिच्छेदः।

The Last Colophon :-

इत्यप्ययदौच्चितक्रतौ वृत्तिवार्त्तिके लच्चगावृत्तिनिर्णयो नाम दितौयः परिच्छेदः।

4898.

1585. रसगङ्गाधरः। Rasa-Gañgādharaḥ.

By Jagan-nātha Paṇḍita-rāja.

Substance, country-made paper. $14 \times 5\frac{1}{2}$ inches. Folia, 204. Lines, 11 on a page. Character, Nāgara. Date, Samvat 1934. Extent in šlokas, as given at the end of the manuscript, 7995. Appearance, fresh. Complete.

Often noticed and printed in the Benares Sanskrit Series 1885, with the commentary entitled Guru-marmma-prakāša by Nāgeša.

The author is well known. He was the court puṇḍit of Dara Šeko, the eldest son of Saha Jahan, who was Subadar of Agra in 1658, when war of succession broke out. Jagannātha was the pupil of Peru Bhaṭṭa who studied Vedānta with Jñānendra Yati, Nyāya and Vaišeṣika with Mahendra,

Pūrva-mīmāṃsā with "Deva" (which the commentator Nāgeša explains as Khaṇḍa Deva) and Pāṇīnīya Mahābhaṣya with a member of the Seṣa family who is identified by the commentator with Vīrešvara. Nāgeša was perhaps the pupil of Jagan-nātha as he names his commentary as Guru-marma-prakāša. This is very probable as both Jagan-nātha Paṇḍita-rāja and Nāgeša were very long-lived.

See L. Vol. IX, No. 3014.

4899.

9377. The Same.

Substance, country-made paper. $9\frac{1}{2} \times 4$ inches. Folia, 258 (181+77 leaves). Lines, 11 on a page. Extent in slokas, 6,241. Character, Nāgara. Appearance, old. In three different hands.

An elaborate work on rhetoric and literary criticism.

4900.

9849. The Same.

Substance, country-made paper. 9½×5 inches. Folia, 42. Lines, 11 on a page. Extent in šlokas, 1,000. Character, Nāgara. Appearance, fresh.

It appears to be a fragment of Nāgeša's commentary on Rasa-Gaṅgādhara, as noticed in I.O. No. 1204, p. 349. It bears neither the name of the author nor that of the work.

4901.

9536. **काव्यविलासः**। Kāvya-vilāsaḥ.

By Cirañjīva Bhaṭṭācārya.

Substance, country-made paper. 11½×4 inches. Folia, 31. Lines, 7 on a page. Extent in slokas, 682. Character, Nāgara. Appearance, old. Complete.

This is a work on poetics by Cīrañjīva, the author of Vidvan-moda-taraṅgiṇī.

Beginning :-

श्रीगगेशाय नमः।

तमोगणविनाभिनी सकलकालमुद्योतिनी
धरातलविष्टारिणी जड़समाजविदेविणी।
कालानिधि-सद्यायिनी लसदलोलसौदामिनी
मदन्तरवलिम्बनी भवतु कापि कादम्बनी॥१॥
छातिभिः कातिभिर्विलसन्मतिभिः
काति वा न छता छतयः कविभिः।
इति सत्कविताभिक्चिः भिष्यिलीभविता जगतामिति चेत् कथयेत्॥२॥
कथयतु नाम तावता नोनो दुनोति चेतः,

यतः। मणिं कलितनीलिमं कमिष काचवोधानमुद्ध-स्थानित यदि पामराः कथय कैव छानिस्तदा। यतो जगति कञ्चन स्कृरितशुद्धबुद्धा जगत् परीच्चणविचच्चणः च्चणमपौच्चणं धास्यति॥ ३॥ अलङ्कारसानेकरुच्यादिषु गुणेषु च। लच्चन्ते सीयपद्यानि प्राचीनस्रतलच्चगोः॥ ४॥ तदादौ काथस्रू पंनिरूप्यते। इत्यादि।

End:-

दैतादैतमतादिनिर्णयविधिष्रोदुद्धबुद्धिः श्रुतो भट्टाचार्य्यश्रतावधान इति यो गौड़ोद्भवोऽभूत् कविः। ग्रश्चे कार्यविलाससंज्ञिनि चिरञ्जीवेन तज्जन्मना-लङ्कारेरपवादितो हृदि सतां सङ्काय भङ्किः क्वता॥

Colophon:—

7B, इति श्रीचिरंजीवभट्टाचार्य्यक्तत काव्यविलासे रसमयी प्रथमा मंगिः। १।

Last Colophon :-

र्रात श्रीचिरञ्जीवभट्टाचार्य्यक्ततकाव्यविलासेऽलङ्कारमयौ

4902.

2905. The Same.

For the MS. see L. 4125. It contains two chapters only:—

5B, इति कार्याविलासे रसमयी प्रथमा भिष्णः; कार्याविलासे खलङ्कार-मयी दितीया भिष्णः—the last colophon in the present MS.

The Post Colophon Statement:—

संवत् १७३२ मार्ग सु २ कामरूपे लिखितमिदमभिनववाच-स्पतिना रंगामाञ्चाम् लिखितम्। ॐ नमो दुर्गेभी श्रीभिव श्रीभिव।

For the beginning of the work see Bik. 285, in which the author promises to give the examples in verses of his own composition and his example for गुरुविषया रितः or reverence for the guru runs thus:—

- 5B, इसी भट्टाचार्य्यप्रवरर घुदेवस्य चरणी

 प्रराणी चिन्तान्तर्निरवधिविधाय स्थितवतः।

 किसन्यैर्वाग्देवीप्रमुख-मखभाजां तु भजनैः

 परिस्फून्यै वाचासस्तलहरीनिर्भरजुषाम्॥१॥
- 11A, दिश्रो दर्णानू छें युगपद्धिनुत्य प्रचित्ता
 समेत्व ब्रह्मार्ण्डं प्रसरितनती सिंह्न्टपतेः।
 दलत्तारापुष्पस्मरदस्तधामैनप्रतिनी
 नगत् पृत्ये नौत्तिः नलयति लतासूर्त्तिमितः॥
- 15B, अस्तं गतेऽपि जयसिंছ-मही-महेन्त्रे
 नूनं विभान्ति भुवनेषु गुणास्तदीयाः।

दूरीक्वते स्ममदे चिरमेव पात्रात् उच्चृम्भते परिमनो विमनः स कोऽपि ॥

18A, उपेत्य चेतातो निजचरणहानिक्रममतः
समन्ताद्धमोऽभृत् बलवति कलावेकचरणः ।
पुरस्तादद्यैवं जयिनि जयसिंहच्चितिपती
बभुव्खलारः पुनरभिनवास्तस्य चरणाः ॥

Our MS. does not contain the author's name. The Bik. MS. gives his name simply as a Bhaṭṭācārya. Aufrecht's information is that it is by Cirañjīva who flourished in the beginning of the 18th century under the patronage of Yaṣovanta the then Naib Dewan of Dacca. But the previous number gives his name as Cirañjīva. Raghudeva mentioned as the author's guru in the verse in 5B quoted above wrote a commentary on Padārtha-tattva in A.D. 1719. He speaks further of Jaya Siṃha whose whereabouts, are not known. The only work he quotes from is Alaṃkāra-ṣekhara. But the date of the present MS. Saṃvat 1732=1676 A.D. is too early for the authorship of Cirañjīva.

4903.

9393. श्रलङ्कारमञ्जरी। Alamkāra-mañjarī.

By Nīrmala Bhaṭṭa, the son of Vallabha Bhaṭṭa of Benares.

Substance, country-made paper. 13×5 inches. Folia, 4. Lines, 11 on a page. Extent in slokas, 200. Character, Nāgara. Appearance, fresh. Complete.

A short treatise on rhetoric.

Beginning:—

ॐ खिस्ति श्रीगणेशाय नसः। कपोललिम्बरोलम्ब-टन्द-कोलाह्नलाकुलं। खम्बालंबानुरागा + लम्बे लम्बोदराननं ॥ ज्ञातुमिच्छन्यलङ्कारानन्येन श्रवणेन च। कुर्वन्तु कर्णयोरुचैरधीलङ्कारमञ्जरीं॥

End:

स्रभिलिषतभ्रंसनमाभौः यथा—
स्रद्भानि तव गङ्गेभ्र कुन्दकोरकदन्ति है।
स्रनङ्गो ह्यवतात्तावद् यावदागक्किति प्रियः॥
स्र्यालङ्कारजातं मुख्यमेतावदेविहि।
स्रन्ये वैकल्पिकाः सर्वे विज्ञेयाः किल तद्भवाः॥ ४०॥
काभ्यां वह्यमभट्टस्य प्रजेग नि(मी)रमाय्यसौ।
निम्मेला निम्मलाख्येन रम्यालङ्कारमञ्जरौ॥ ४९॥

Colophon:

इति श्रीनिक्मेलभट्टविरचितालङ्कारमञ्जरी समाप्ता। लच्चीनारायग्रेनालेखि खस्मै।

संवत् १८१३। आवग्रस्त्ते ४ सोमवासरे श्रीकाणिकाधीणराजधान्यां कैवल्यपरोच्चभूम्यां काध्यां। सुमं भवतु।

4904.

9256. The Same.

Substance, country-made paper. 11×5 inches. Folia, 4. Lines, 11 on a page. Extent in slokas, 200. Character, Nagara. Appearance, old. Complete.

After Mangalācaraņa it has:—

श्रीगगीप्राय नमः।

खभावोत्त्यपमारूपकदौपकातिश्रयोत्तिसमासोतिवकोति। पर्यायोतिविश्रेषोतिसहोतियतिरेकविभावना इत्यादि।

 $E\dot{n}d:$

अर्थालङ्कार जातं हि मुख्यमेतावदेव हि अन्ये च कल्पिताः सर्वे इह जानीत + + 1

Colophon :-

रति श्रीनिर्मलभट्टविरचितालङ्कारमञ्जरी समाप्ता।

4905.

10621. श्रलङ्कारसंग्रहः। Alamkāra-samgrahah.

Substance, country-made paper. 11×5 inches. Folia, 10. Lines, 14 to 18 on a page. Extent in slokas, 800. Character, Nāgara. Date, Samvat 1913. Appearance, fresh. Complete.

Colophon:—

इति श्रीखलङ्कारसंग्रहः समाप्तः(म्)।

Post Colophon :-

संवत् १९१३ मिति पौ॰ बु॰ ९ ग्रानिवासरे लिखितं गणेश-रामव्यासेन।

In a different hand there is a line, containing a stray verse.

The $Ma\bar{n}galacarana$ and the object of the work:—

श्रीगगोशाय नमः।

(अय च्येष्ठभात्रक्षतेऽलङ्कारसंग्रहे।)

विचार्य प्राप्तनाचार्यमतमार्थ्यवजादृतः।

स्मार्थ्यकार्यः(ं)मुक्षार्थ्य कुर्वेऽलङ्कारसंग्रहम्॥

तच च प्रथमं प्रव्दालङ्कारान् कथयाम्यहं।

ततोऽर्थालङ्कातं वच्ये पूर्वग्रयानुसारतः॥

प्रश्नोत्तरस्य यमकं चिचं गूङं प्रहेलिका।

प्रश्नोत्तरस्य यमकं प्रव्दालङ्कतयोऽरुधा॥, etc., etc.

5580B. **काव्यचन्द्रिका।** Kāvya-candrikā.

By Nyāya-vāgīša, son of Vidyā-nidhi.

Substance, palm-leaf. $14\frac{1}{2} \times 1\frac{1}{2}$ inches. Folia, 4. Lines, 4 on a page. Character, Udiya of the early nineteenth century. Appearance, good. Incomplete.

An elementary treatise on rhetoric. See L. 639. There are four stray leaves.

4907.

4597. The Same.

By Rāma-candra Nyāya-vāgīša.

Substance, country-made paper. 16½×3½ inches. Folia, 4. Lines. 6 on a page. Extent in slokas, 120. Character, Bengali of the nineteenth century. Appearance, fresh. Complete.

An elementary treatise in verse on Rhetoric. For the beginning of the work see L. 639.

It ends thus:-

कान्तमायान्तमालोक्य सुचिरप्रोषितं पुरः।
चकार कामिनी तस्य सप्तसैव गलग्रप्तम्॥
इति (क्रमेण(?)) दादण्यदोषास्त क्रमेणोक्ताः समासतः।
सन्येष्यपेद्यिता ग्रन्थ-गौरवाद्य क्रतं मया॥

Colophon:

इति श्रीरामचन्द्रन्यायवागीश्रभट्टाचार्य्यवर्षिता काव्य-चन्द्रिका समाप्ता।

4908.

5272. The Same.

Substance, country-made paper. 13½×3 inches. Folia, 8. Lines, 5, 6 on a page. Character, Bengali. Date, Saka 1734. Appearance, fresh. Complete.

End:

इति द्वादश्रदीषास्तु क्रमेग्णोक्ताः समासतः। अन्येऽप्येपेच्तिता ग्रज्य-गौरवादेव ते मया॥ इति श्रीरामचन्त्राख्यन्यायवागीश्रानिर्मिता। या काञ्चचन्त्रिका पृत्तिं गता सा श्रभदा मम॥

Colophon:—

इति काव्यचन्द्रिका समाप्ता।

Post Colophon Statement:—

लिखिता श्रीरामनायग्रामीणा काव्यचन्त्रिका।

ग्राके वेदिवसप्तेन्द्रिमते (१०३४) ऽस्मिन् रामचन्त्रिका॥
लिखिलैषा मया दत्ता श्रीकाश्रीनायग्रामीणे।

ग्राध्यापकाय धीराय ह्याम्बिकाप्रवासिने॥

4909.

5268. The Same.

Alias Guņālamkāra-doṣāḥ.

By Nyāya-vāgīša, son of Vidyā-nidhi.

Substance, country-made paper. 14×3 inches. Folia, 11. Lines, 4 on a page. Extent in slokas, 110. Character, Bengali of the nineteenth century. Appearance, fresh.

An elementary treatise on rhetoric and composition. For the beginning of the work see L. 639.

It ends thus:-

इति दादणदोषास्त क्रमेग्रोत्साः समासतः। स्रम्येऽप्युपेस्तिता ग्रन्थ-गौरवाज्ञ कतं मया॥

There is no colophon but it appears from previous numbers that the work ends here.

4910, 4911.

952. **काव्यकौमुदी**। Kāvya-kaumudī.

For the manuscript see L. 2044.

A concise treatise on rhetoric, leaves from 29 to 34 are missing.

4912.

1096. श्रन्थोत्तिमुत्तावसी। Anyokti-muktāvalī.

By Soma-nātha.

Substance, country-made paper. 10×4 inches. Folia, 11. Lines, 9 on a page. Extent in slokas, 190. Character, Nāgara. Appearance, old. Complete.

See Bik. p. 285.

A treatise giving hundred examples on the Rhetorical Figure known as Anyôkti.

Beginning:

श्रीगणपतये नमः।

स्राध्यासूनुसमानां प्रमास्यानं धरासुरैः प्रवरैः।
+ + + + + सुद्गलं वन्द्यं कलये।

It ends:—

सकलकलकुलोयत् सोमानायाग्रमेधा
गुणविच्चित्रप्रतोक्तान्योक्तिमुक्तावलीयम्।
अधिगलमनुधार्या साध्यमाः शुद्धबुद्धैरिधकममलियत्वा खप्रसादोदकेन ॥ १०२॥

Colophon:

इति श्रीसकलकुलकुलालङ्गरगाकसोमेश्वर-विरचितान्योक्ति-मुक्तावलीयं समाप्ता।

5154E.

Substance, palm-leaf. $14\frac{1}{2} \times 1$ inches. Folia, 4. Lines, 5 on a page-Character, Udiya of the early eighteenth century. Appearance, old. Incomplete at the end.

A treatise on rhetoric. The MS. being incomplete, neither the name of the author nor the name of the work appears.

It begins thus:—

श्रीदुर्गा प्ररणम् । साधम्में लोकसिद्धेन भिन्नेन कविसम्मतम् । यदैकवाकावाच्यं स्थात् प्रक्षतस्य तदोपमा ॥ ष्यन्यत्वाध्यवसायो यः प्रक्षतस्य गुणादिना । सोत्प्रेचा कथिता सा स्थाद्रव्यादिभ्यस्वतुर्विधा ॥

4914.

2174.

Substance, country-made paper. $10 \times 4\frac{1}{4}$ inches. Folia, (by counting) 8. Marked from 2 to 10, of which three are wanting. Lines, 17 to 19 on a page. Character, Nāgara of the eighteenth century. Appearance, discoloured.

This is a fragment of a work on metres and the figures of speech.

It begins from the 30th sloka of the first chapter.

5A, इति द्वितीयः परिच्छेदः; फ्लोक स्वोत्तरं यत्र तच्छू कि त्रिस्थते; 8B, इति ॰ ३ ॰दः व्यक्तीक्षत्य कमप्यथं खरूपार्थस्य गोपनात्।
यत्र वाह्यान्तरावधी कथ्येते सा प्रहेलिका॥

It abruptly ends with the 66th verse of the fourth chapter.

2A, व्यक्तसमस्तजातिः, दिर्थस्तमस्तजातिः, कालापकाजातिः; 4A, क्षितापह्नतिजातिः, विषमजातिः, प्रिखरिगोी, मालिनी, दत्तनामकजातिः;

4B, नामाखातजातिः; 5A, सौजाजातिः, ग्राब्दीयजातिः, वर्णात्तरजातिः; वाक्योत्तरजातिः; 5B. खाडोत्तरजातिः, पादोत्तरजातिः; 6A, चक्रप्रश्र-जातिः, पद्मजातिः; 6B, काकपदजातिः; 7A, सर्व्वतोभद्रजातिः; 7B, हौयमानाच्चरजातिः, ग्रद्धुलाजातिः; 8A, नागपाग्रजातिः, संस्कृतपाद्यत-जातिः, संस्कृतपाद्यतिः, श्रिष्ठ चित्रजातिः; 9A, खार्थीजातिः, प्रहेलिका-जातिः, संस्कृतमागिधिकम्; 8B, चित्रजातिः; 9A, खार्थीजातिः, प्रहेलिका-जातिः, कालासारजातिः; 9B, गूरुजातिः, स्तृतिनिन्दाजातिः, खपहृति-जातिः, विन्दुमतौजातिः, इति क्रियाग्रप्तम्; 10A, कर्त्तगुप्तम्, कर्मगुप्तम्; करणाप्रमम्, सम्प्रदानगुप्तम्, खपादानगुप्तम्, खिक्रगुप्तम्, सम्बन्धगुप्तम्; ख्रामन्त्रितगुप्तम्; 10B, समासगुप्तम्, लिङ्गगुप्तम्, सुळचनगुप्तम्, तिङन्त-वचनगुप्तम्, माजाच्यतकम्, विन्दुच्यतकम्, विसर्गच्यतकम्, खद्मरच्यतकम्; स्थानच्यतकम्; The MS. breaks with the example of Sthāna-cyutaka.

4915.

9205. बन्धकोमुदी। Bandha-kaumūdī.

By Gopī-nātha.

Substance, country-made paper. 11×5 inches. Folia, 4. Lines, 17 on a page. Extent in šlokas, 350. Character, Nāgara. Appearance, fresh. Complete.

This is a short treatise on that portion of Rhetoric, which treats of the arrangement of letters in a verse in various figures such as representing a lotus, knife, etc.

Colophon:

इति श्रीगोपीनाथविरचिता बन्धकौमुदी समाप्ता।

It begins thus:—

ॐ खक्ति श्रीगणनाथाय नमः। वाग्वादिन्धे नमः।

धेनुप्रस्तारः।

स्थितेनागन्तुनं चन्यादी भितेन च भाजयेत्।

च्याचे वाच्यां।

प्रतोकपादे यावन्ति पदानि भवन्ति तेषां संख्या युत्क्रमेण लेखाः तस्या अधस्तात् क्रमेणैकादिसङ्ख्या लेखा। यथा सप्तसंख्याकपदस्य प्रजीकपादस्य । ७। ६। ५। ३। ३। २। एवं विन्यस्य स्थितेनागन्तुकं इच्छादिति कम्म कुर्य्यात् । स्थन सप्तसंख्याकपदस्य पूर्व्यपदाभावात् स्थागन्तुकत्वं नास्ति १। २। ३। ४। ६। ७। ६।

It ends :-

सुरजनसः न्यासः।

या माता सरता रम्या या मातापि मता रमा। सा रता ममता स्तुत्था सुरता सुरतस्तुता ॥ ५६ ॥ फ्लोकस्थैतस्य पादेषु लिखितेषु चतुःस्वपि। चिम्टदङ्ग(ः)करौष्ट स्थात् चतुरेकाधरावलौ ॥ ५० ॥

व्यावली मुर्जवन्धः।

अद्यान्ततत्त्वां तद्भूतमिद्धका-नत-संज-तथ्यरत-प्रियान्तरी। प्रज्ञाधीराधाराधीतास्त्रिता नथाधितान्तमा प्रभामदा जरा पूज्या नया भव्या नवानया॥ ५०॥

उत्यित प्लोको यथा।

प्रभाघीदा घराघीच्या स्त्रियानव्या प्रिवाच्तया । स्तामरापृतामाता भव्यानन्तनमा ॥ ५८॥

इयमुद्भृतगोमू जिका।

पातु लाभकरा देवी प्रमदानन्ददायिनी विमना मिह्नता यामा भारदा व्रदायिका ॥ ६०॥ लातु वाभगारातवीदाममनानदादाति । नीरामदा सकातानिमाम्यार वक्र भंदामका ॥ ६९॥

विषरीतगोमू चिका यथा।

मा ते भवतु सुप्रीता देवी प्रिखरवासिनी।
उग्नेग तपसा लब्बो यया पश्चपतिः पतिः॥ ६२॥
सितेन बद्धसभता तिर्थ्यारखरवाहिनी।
सोग्रेऽपि तरसा लब्बो यया पश्चक्तिः क्रतिः॥ ६३॥
इति सुललितखेलदेदवेदान्तविद्या
विमलवचनसुद्रो गोपीनाषः कवीन्द्रः।

व्यरचयदनवद्यात् कौतुकात् पञ्चबन्धः विषमसमसमस्या पूरगेऽसौ खिलोक्तिः।

Colophon : -

इति श्रीगोगीनाथविरचिता बन्धकौमुदी समाप्ता।

4915A.

8069. विसर्णिदौपिका। Kavi-saraṇi-dīpikā.

By Ratnešvara.

Substance, palm-leaf. 12×13 inches. Folia, 40. Lines, 5 on a page. Extent in 5lokas, 600. Character, Newari of the seventeenth century. Appearance, old, discoloured and worm-eaten. Complete.

A work on composition:—

नमः प्रामावे।

जन्मीलदिन्दीवरलोचनाय मन्दाकिनी प्रोमन प्रेखराय।
प्रिवाय सम्मिन्न प्रिवाय भग्नन माप्रिवायास्त नमः प्रिवाय॥
सुरिक न्नर सुजग श्रेणी मिणि सुकुट ष्टर स् गतला।
स्मिल वितक ल्यवस्ती मङ्गलदा मम भवतु गौरी॥
द्वस्त समास मग्ना लगा दव इन्त लज्जन्ते॥
श्रुत्वा किवजनवचनं चिन्तार्णवमाश्रयन्ते च।
तेषां मुखमितिविल प्रित सुन्न मियतु सुच्येते (न्ते) मन्तः॥
यदस्य साधुताबोधात् पदार्थस्यावधारणात्।
वाक्यार्थस्यावबोधाच वाक्यानां रचनात् पुनः॥
स्मिन्म क्ता (क्र) रूपोपि रूपवानिव दृश्यते॥
या पुनः स्वयमेवास्ते सुसुखी कोविदाक्यतिः।
भवेदेवंविधा सा चेत् कांचनं हि सुगन्धि तत्॥

यतस्तरेवाच मया संचित्रमिव विस्तरी। वस्तु वर्तां समुद्रभूतमों नमो ग्रवे प्रते (?)॥ नयभ्रम्भदौच्चितमुखा विद्वांसो मे ऽभवज्ञवनितले। माध्यन्दिनौपरिषदि प्रथितास्तेषामभूत् पौचः॥ विद्यानिधिरनवद्यो विद्यानामाश्रयस्तासां। याभिः श्वलचिरन्तनरचितचमत्वारचातुरी स्परित ॥ पुत्रस्तस्य महिमा(ः) नियमितनिगमागमार्थतत्त्वज्ञः। विश्वसारोऽग्निहोतुः शिरः किरीटस्परद्रतं॥ <mark>तस्य तनूजः परि</mark>षदि परिचितरचितस्त्रिरं चतुरः। भोगौश्वरावसिष(खि)कः प्रियतः प्रियवीतले निखिले॥ तस्यात्मनः समभवद् गङ्गाभिरामवच्चयग्राः। यो देवेशपरोच्चितनामापि स्पर्कते धिषगां॥ पुत्रोयमस्य रत्नेश्वर इति किल प्राम्भवाचार्यः। लिरित-कविमौलिरत्नापरनामा दौषिकां कुरुते॥ पिश्वनजनभुजगप्रे रसनायुगमुच्यमानवचन(वि)वीयाः। व्यापिते ऽपि जगति विद्धे पदमहमतिसाहसं सहसा॥ अनयानर्थं जि तिमिरच्छादितमपि किमपि ग्रिशुहृदयं। उद्गोतितमिव लभतां कर्माण प्राम्म दौषिकया ॥ भात्रया रहिता विषता युत्पत्तिः कुरिएठतास्त्रधारेव। व्यत्पत्तिरपि वराकी रिच्चता भासेन निघेव वधः॥ (?) प्रथमं कवित्ववस्तीमुस्तास(ग्रा)यितुं स्टग्नं ग्रियुना । नियमेन प्रव्दाप्रत्या कर्त्तेया सा हि बीजिसि ॥ पश्यवान्तरमेतस्य(ग्राः) तचिरन्तननिर्मितेः। जीर्याता न गुर्णां घत्ते दोषं नैव नवीनता ॥ तच्याकरणे तावत् सुपतिङनं पदं मतं। प्रसिद्धा एव सुतरां अनयोख विभक्तयः॥

Naya-Šarma-dīkṣita was a well-known professor of Mādhyadina-Šākhā. His grandson was Vidyā-nidhi. His son was Višvaṃbhara Agni-hotṛī who kept three fires. His

son was Bhogīšvara Āvasathya. His son was Gangābhrāma who was sometimes called Deveša-purohita. His son Ratanešvara was a quick versifier. He is the author of this work.

Colophon:

25B, इति श्रीकविश्वरिणदीपिकायां श्रीमत्त्वरितकविश्वरोरलय्तेश्वर-विरचितायां सुपतिङन्तपदिश्वाद्योतः प्रथमः।

31A, इति श्रीकविश्वरिणदीपिकायां श्रीमत्त्वरितकविश्विरोदत्वविरित्तिवायां जियाकारकसम्बन्धश्रिष्ट्या दितीयोद्गोतः दितीयः।

33B, • इन्द्शिष्या त्तीयोद्गोतः समाप्तः।

40A, • लिङ्गभेदादिशिष्या नाम चतुर्थोद्गोतः।

Last Colophon: -

० पञ्चमोद्गोतः। समाप्तेयं कविसर्णिदीपिका पुस्तिका।

RASAS OR POETIC SENTIMENTS.

4916.

10889. रसतरङ्गिणी। Rasa-taranginī.

By Bhānu-datta Misra.

Substance, country-made paper. 12×5 inches. Folia, 38. Lines, 8 on a page. Extent in slokas, 750. Character, modern Nagara. Appearance, fresh. Complete.

Last Colophon :-

इति श्रीसकलकविकलासनाथ(सभान्मथ)गणपतितनय-भारु-दत्तविर्चितायां [रसतरिङ्गण्यां] अष्टमस्तरङ्गः॥

A well-known work on poetic sentiments. In eight chapters.

See I.O. Catal. No. 1211, W. No. 824; Aufrecht Cat. Bodl., No. 506; L. III., p. 311; Burnell, Tanjore MSS., p. 57A.

4917.

9857. The Same.

Substance, country-made paper. 11×5 inches. Folia, 27. Lines, 11 on a page. Extent in slokas, 675. Character, Nāgara. Date, Saṃvat 1904. Appearance, tolerable. Complete.

Rasa-taranginī, a treatise on poetics, by Bhānu-datta, the son of Gaṇa-pati-nātha.

Colophon:—

र्हति श्रीकविकलासनायगणपितनायतनय-भानुदत्तविरित्तायां रसतरिङ्गः

श्रीसंवत् १८०४ मिति अश्विनक्षणिदितीयायां रिववासरे(राम्) श्रीकाश्रीजीमध्ये लिखितं पं श्रीजवाहर चौवे सदृश्चं लिखितं। श्रुभमस्त ।

532. The Same.

For the manuscript see L. 1291, and for the work see I.O. Catal. No. 1211.

4919.

9665. The Same.

Substance, country-made paper. 15×6; inches. Folia, 10. Lines, 17 on a page. Extent in šlokas, 900. Character, Nāgara. Appearance, tolerable.

4920.

2796. रसमञ्जरी। Rasa-mañjarī.

By Bhanu-kara son of Khagešvara or Gaņešvara.

Substance, country-made paper. 11½×3 inches. Folia, 1 to 16, a leaf without any page mark, and the last leaf marked 22. Lines, 5 to 7 on a page. Two different hand writings. Character, Bengali. Saka, 1651. Appearance, discoloured.

End:

तातो यस्य खगेश्वरः किवकुलालङ्कारचूड़ामणि-देशो यस्य विदेहभूः सुरसरित् किल्लोल × × × । × × × छतनायकिवना श्रीभानुना योजिता, वाग्देवी श्रुतिपारिजात-कुसुमस्पर्ज्ञाकरी मञ्जरी॥

Colophon:

इति श्रीभानुदत्तमिश्रविरचिता रसमञ्जरी समाप्ता।

Post Colophon:--

शुभमस्तु भ्राबाब्दाः १६५१।

4921.

9664. The Same.

Substance, country-made paper. 15×6 inches. Folia, 10. Lines, 12 on a page. Extent in slokas, 456. Character, Nāgara. Appearance, tolerable. Complete.

9630. The Same.

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches. Folia, 25. Lines, 9 on a page. Extent in slokas, 650. Character, Nāgara. Appearance, tolerable. Complete.

Post Colophon:—

च्यगागेन्द्र भक्ते माघे (२४००) वलच्ततरपच्तके । भूतित्थ्यां समाप्तेयं कुनेऽहि रसमञ्जरी ॥

4923.

10888. The Same.

Substance, country-made paper. 13×5 inches. Folia, 28. Lines, 9 on a page. Character, Nāgara. Date, Samvat 1876. Appearance, fresh. Complete.

Colophon:—

इति श्रीमन्मश्रामश्रोपाध्याय-सन्मिश्रश्रीभानुदत्तवरिषता रसमंजरी संपूर्णा।

Post Colophon:

१८०६ स्रावाङ्मासे क्रम्णपद्धो १२ प्राणियुतायां सेंयं श्रीपरमः निजगुरवे निवेदिता भ्रिवलालेन लिखिल्। काम्यां श्रुभोदयाय वै तेन गुरवः प्रीयंताज्ञमम ॥

4924.

8156. The Same.

With the commentary by Gopāla Bhaṭṭa.

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches. Folia, 60. In tripātha form. Character, Nāgara. Date, Saṃvat 1888. Appearance, fresh. Complete.

The text is well-known.

The commentary begins:—

श्रीगगोपाय नमः॥

सानन्दा नन्दवत्रे स्प्रिश्सिस्रसमा मह्मवर्गे सरोषाः कांसे सम्प्रावित् खप्रियसखसरसीजन्मभाखत्खरूपाः। रज्यन्तः स्त्रीसभे भाखदतुलमिहमश्रीभरा रङ्गभूमी काल्याग्यं कल्पयन्तां हिरहलधरयोर्नेकलन्ताः कटान्ताः॥ श्रीमद्गोपालभट्टेन दिविष्णासुपर्व्या। क्रियते रसमञ्जर्याष्टौ(टौ)का रसिकरञ्जनौ॥

प्रारि(री) प्रितरसमञ्जरी ग्राय-निर्विष्ठपरिसमाप्तये स्वेष्टदेवते भवौ वस्त-निर्देश्चालेन दर्भयन् भानुकरनामा कविः मङ्गलमाचरति आत्मीयमिति।

For the Text see I.O. Catal. 1217 and for the commentary see I.O. Catal. No. 1228.

Colophon : --

(Comm.) इति गोपालभट्टकता रसमञ्जरीटीका समाप्ता ॥

 $Post\ Colophon:$

श्रीकृषाचन्द्रापंग्रमस्तुतरां। संवत् १८८८ सावाय नमो नमः।

4925.

4823. The Same.

Substance, Nepalese paper. 12×5 inches. Folia, 18. Lines, 6 on a page of the text. Character, Nāgara of the nineteenth century. Appearance, fresh. Left incomplete at the end.

The commentary comes down to the 24th verse only.

Beginning:

(मूलस्य)

श्रीगरोशाय नमः।

आतमीयं चरणं दधाति प्रतो निम्नोन्नतायां सुवि सीयेनैव करेण कर्षति तरोः प्रव्यं श्रमाण्यक्षःया। तस्ये किञ्च स्मालचा विरचिते निद्राति भागीनिजै-रन्तः प्रेमभरालसां प्रियतमामक्षे दधानो हरिः॥ विद्वत्कुलमनोस्ङ्गरसयासङ्गहेतवे। एषा प्रकारयते श्रीमद्भानुना रसमञ्जरो॥

इत्यादि।

Beginning: -

(टीकायाः)

श्रीगरेपाय नमः।

सानन्दा नन्दवल्ले रिभिदुरसमा मह्नविगेः सरोधाः ?
सर्व्य संभातिर खिप्रयसखसरसी जन्मभाखत्स्र ह्याः । ?
रच्यन्तः श्रीसमे भाखदृतुरमि हमश्रीभरा रङ्गभूमो ?
काल्याग्यं काल्ययन्तां हिरहरधरयो ने काल्याः कटाचाः ॥ ?
श्रीमद्गोपालभट्टेन विदम्धच्यासपर्व्यगा ।
कियते रसमञ्जर्थाः टीका रिसकरिञ्जनी ॥ इत्यादि ।
(अन्तं खिग्छतम् ।)

4926.

1692. रसमञ्जरीपरिमलः। Rasa-mañjarī-parimalaḥ.

By Sesa Cintāmaṇi, son of Sesa Nṛsinha Cintāmaṇi of Bradhna-pura.

Substance, country-made paper. $11 \times 4\frac{1}{2}$ inches. Folia, 44. Lines, 12 on a page. Extent in slokas, 1,550. Character, Nāgara. Date, Saṃvat 1740. Appearance, old. Complete.

A commentary on Bhānu-datta's Rasa-mañjarī the well-known work on rhetoric.

 $Post\ Colophon:$

संवत् १७४०।

In red ink in a different hand:—

इदं पुरतकं वैष्णव दुवे हिराणा मह्यं दत्तं खिम जाय।

For the beginning and end see L. 3115.

4927.

8192. रसमञ्जरीव्यङ्गार्थदौपिका।

Rasa-mañjarī-vyangyārtha-dīpikā.

Being a commentary on Bhānu-datta's well-known work (Rasa-mañjarī).

By Ananta Sarman.

Substance, country-made paper. $10\frac{3}{4} \times 5$ inches. Folia, 65. Lines, 12 on a page. Extent in slokas, 3,100. Character, Nāgara. Date, Samvat 1803. Appearance, old and discoloured. Complete.

Last Colophon :-

इतिश्रीगौतमौतीर-पुर्ण्यस्तम्भस्थितिमतिविन्नासभानिनीनकंठ-पिखतितनून-वानोपिखताङ्गन-श्रीत्यम्बकपिखतात्मनानन्तपिखत-विरिचता श्रीमचारानाधिरान-प्रभुकुनितन्तायमानश्रीवीरिसंच-देवतनून-प्रोद्धताप(तीप)द्यमिणमरीचिनिरस्त-सक्तननदुःखोघ-ध्यान्तश्रीचन्द्रभानुकुतूचनकुमुदवनिकाभिनी रसमञ्जरीयञ्चार्थ-कौमदी समाप्ता।

Post Colophon:-

सं ३१०० श्रीरस्तु संवत् १८०३ समैसावन सुकुलपद्ध १ वार मगल श्रीराम ॥

In a later hand:—

पुक्तकमिदं दिवेदि क्रमादेवस्य।

The commentary on Bhānudatta's work was composed in Saṃvat 1692=1635 A.D. It has a long introduction, consisting of 34 stanzas, mainly devoted to the glorification of the family of Kāṣ̄irāja; and we have the following succession of kings:—Pratāpavara Rudra, Madhukara Sāha, Vīra Siṅha Deva, and Candrabhānu, the patron of the commentator.

For a description of the commentary see I.O. Catal. No. 1224.

4928.

8188. रसमञ्जरी। Rasa-mañjarī.

By Bhānudatta with Nāgeša Bhaṭṭa's commentary, entitled Rasa-mañjarī-prakāša.

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches. Folia, 34. In tripāṭha form. Character, Nāgara of the eighteenth century. Appearance, discoloured. Incomplete at the end.

The commentary begins :—

सामिनीकोत्पलभ्यामं वपुर्यस्य विभाति सः।
यामिनीदियतद्योतमानः सोऽस्त भिवाय नः॥
नागेभ्रभट्टनामा भिवभट्टसुधौसुतो सुदे विदुषां।
रसमञ्जरौप्रकाभ्रं रचयामि तैर्वचोभिर्थघनेः॥

4929.

8402. The Same.

(Commentary only.)

Substance, country-made paper. $10\frac{3}{4} \times 4\frac{1}{2}$ inches. Folia, 48. Lines, 10 on a page. Extent in šlokas, 1,000. Character, modern Nāgara. Appearance, fresh. Complete.

Colophon :--

इति श्रीकालोषनामकिश्विभट्टस्वतनागेश्रभट्टस्वो रसमञ्जरी-प्रकाशः समाप्तः।

See Oxf. No. 508, I.O. Catal. No. 1222 and L. 1943.

4930.

9539. The Same.

Substance, country-made paper. $11 \times 4\frac{1}{2}$ inches. Folia, 18. Lines, 9 on a page. Extent in slokas, 396. Character, Nāgara. Appearance, fresh.

This is a commentary on Bhānu-datta's Rasa-mañjarī, a work on Rasa, the poetic sentiment by Nāgeša Bhaṭṭa, the son of Siva Bhaṭṭa.

See L. Vol. V. p. 266, No. 1943. Oxf. 213B.

4931.

8383. रसकौमुदी। Rasa-kaumudī.

(नाखशास्त्रे)

By Śrī-kaṇṭha Kavi.

Substance, country-made paper. 9\(^3\) \times 4\(^1\) inches. Folia, 14-78. Lines 8 on a page. Character, N\(^1\)agara of the eighteenth century. Appearance, old and discoloured.

A comprehensive treatise on dramaturgy.

Colophons: -.

26A, इति श्रीमन्नाश्रास्त्रे श्रीनग्छनविविर्चितायां रसनौमुद्यां पूर्व्यखाडे-

36B, ॰ पूर्व्यखाडे प्रबन्धाध्यायो नाम त्रतीयः। 51A, ॰ वाद्याध्यायस्तुर्थः।

Adhy. 5 begins:—

सन्तप्तस्य वर्णा न्वर [रुचि] रुचिरो वर्ष्टि पिच्छा श्वामी लि-ख्वत्वर्णा वं तंसी क्षतवज्ञ ललसद्गा खुगमा भिरामः ॥ संयुक्तो गोपवाले दिनम श्वितनयाती रवाणी रमूमो च्योगीते विनोदेर खिल जनमनो रञ्जकः पातु कृष्णः ॥ च्याध्याये पञ्चमे तु नाञ्चोत्पत्तिस्ततः स्तुतिः । रंगदेश खारभटी नानादेशोद्भवा नटी ॥ तदंगादि तथा नाद्यं करणाद्यं क्रमाद्ववे ॥

The fifth chapter comes to stanza 146, but is still incomplete.

4932.

8312. कल्याणकस्रोलः । Kalyāṇa-kallolaḥ.

By Giri-dhara under the patronage of Kalyāṇa Dāsa, son of Toḍara Malla.

Substance, country-made paper. $9\frac{1}{2} \times 4$ inches. Folia, 25. Lines, 11-18 on a page. Extent in slokas, 1,000. Character, Nāgara. Date, Samvat 1693. Appearance, old and discoloured. Complete.

Descriptions of nine sentiments.

Beginning:

श्रीगगेपाय नमः।

यस्यां मौलिमिलत-सुधांशुक्तलया सम्प्रणविम्बायितं भालावस्थितलोचनेन सहसा भाभिः सचकायितं। **ग्रा**वर्त्तायितमाकपर्दममर्श्रोतः खतीधारया पात चौणि जगन्ति खाडपरणोः सा ताराडवाङ्गभिमः॥ जातः श्रीतोडराख्यचितिवलयपतिः कोपि मूर्डामि विति-श्रेणी-कोटीरकोटिस्यमणिसहचरी नूनमाज्ञा यदीया। यस्याग्रे दराइनौतिः खयमतिचिकता मूर्त्तिमत्याविरास्ते दासीव भविभङ्गानिमतमतक्तिर्वाचितियग्ररूपा ॥ २॥ यो विश्वासनिवासभूरकवरचौगीपतेः च्विय-श्रेगीमग्डनभूतटग्डनकुलाम्भोधेस यसन्त्रमाः। कारुखेषु कतिक्रयासु निगमचाग्रे प्रतापोदये भौर्ये दानविधी च येन सद्भाः पृथ्यां परो नाभवत् ॥ ३॥ नीतिस्त्रीस्क्रो जयध्वजनवस्तम्भः प्रतापांश्वमत्-पूर्वादिः परिपश्चिभूपतिमत्तासम्पन्मगौवागुरा । उद्यत्पुग्यलतालवालमतनून्मत्तदिपालानकं यः श्रीकेलिनिकेतनं गुणमणिश्रेणीनवीनाकरः॥ ४॥ जम्बद्दीपग्रहप्रकाश्चनकरी खेहच्चपाधायिगी निवादीर्श्यमखीतितः खलजनश्रेगीपतङ्गान्तरत्।

गाजीन्द्राक्वरिच्वतीश्वरमनिखंतांधकारापहा यस्य च्लोग्णीपतेरराजदधिकं दीपोपमा लेखिनी ॥ ५ ॥ राज्ञो यस्य च कोषकैतवलसिवमर्गिकतो निर्गतः खड्गः कालकरालपद्मगनिभः केषां न भौतिपदः। येनारातिम ही भुजां प्रश्रमितो दीपः प्रतापाभिदो मुक्तः प्राणसमीरणञ्चलितं च्तीरावदातं यगः॥ ६॥ कीर्त्तीन्द्प्रभवः प्रतापदृष्ट्वनावासो जयस्रीजिनः चक्तानेकम ही स्टेकप्रगं गोविन्दनिदास्रयः। उन्मीलव्रवस्त्रचारुरनतिक्रान्तप्रमाणस्थिति-र्वोज्जर्यस्य समुद्रतुल्यचरितः नेषां नवा विश्रुतः॥०॥ तस्यात्मनः समन्नि प्रियतः एथियां धम्मैकसेतुररिकाननधूमकेतुः। नानाकलाप्रथनकौतुककेलिप्राली क्तल्यास इति लब्धयषार्थनामा ॥ ८॥ यस्य प्रज्ञाविवेकप्रस्तिगुणनिधेदीनपानीयसिन्धो-रुद्भूतः कोपि चन्द्रस्त्रिभिरपि भुवनैरेधते गीयमानः। सोत्तापं प्रवृसंघं समदनतिमिरं कामिनौनां कदम्बं सानन्दं चार्थिचक्रं सुजनसर्<mark>सिजं यः प्रसन्नं तनोति ॥ ६ ॥</mark> मेरः सौदति दुर्गतिर्विलपति चोगीतलं मोदते ग्रेषस्तुष्यति कम्पते जलनिधिर्लङ्काधिपः ग्रङ्कते। यस्मिनर्धिषु सन्ततं वितरति खर्णानि रत्नान्यनं लज्जनो विबुधदुमाः सुरगणास्त्रस्यन्ति हृष्यन्ति च ॥ १० ॥ चेतो यस्य पिनाकपाणिचरणास्मोजेषु सङ्कायते बुद्धिर्यस्य निरन्तरेण निरता भूमीसुराराधते। प्रत्यर्थि चितिपालशोगि[त]रसाखादे परं लम्पटः खड्गः खेलति मत्तवारगाघटा-कुम्मेषु यस्योद्धतः॥ ११॥ सोऽयं समक्तपृधिवीश्रगुणोपपद्मः काव्यानि वौच्य विविधानि च नाटकानि ।

खप्रीतये गिरिधरं समतं नियुच्य ग्रश्चं नवं नवरसोह्मसितं तनोति ॥ खजोदाहरणक्षोका खनेककविकर्त्तृकाः लिख्यन्ते लच्चवस्तृनां लच्चणान्यपि कुजचित्॥

अय रसोद्देशः।

5A, इति श्रीमचाराजनुमारश्रीकल्याणदासविर्चिते कल्याणकलीले प्रक्षारवर्णने नायिकासामान्यतदक्षवर्णनपरिच्छेदः; 10A, ॰ प्रद्र्षारिक्षणे नायकिक्षणणपरिच्छेदः; 13B, ॰ विप्रक्षम्भपरिच्छेदः; 17A, ॰ सम्भोगवर्णनपरिच्छेदः; 19B, ॰ प्रद्र्षारवर्णनपरिच्छेदः; 19B, ॰ चास्य(स)रसवर्णनपरिच्छेदः; 20A, ॰ कर्षणरसवर्णनपरिच्छेदः; 20B, ॰ रौदरसवर्णनपरिच्छेदः; 21B, ॰ वौररसवर्णनपरिच्छेदः; 22A, वौभत्सरसवर्णनपरिच्छेदः; 22B, चाह्रतरसवर्णनपरिच्छेदः; 25B, इति प्रान्तरसवर्णनपरिच्छेदः।

<mark>इति श्रीमहाराजकुमार०. क</mark>ल्याणकल्लोलः समाप्तः

The work ends:—

कौर्त्तिखर्गतरिङ्गणौ हिमगिरिर्विद्यानटौरङ्गमः
लावण्यास्तभाजनं रिसकतावल्लौरसालहमः।
कान्तापाङ्ग-स्रगस्यलौतरुणता लच्चौविलासाम्बुजं
जौयादिश्विवभूषणं नरपितः कल्याणदासाभिधः॥ २०॥
खौदार्य्योकिनिधः स्मर्प्यतिनिधः सौजन्यपायोनिधः
माध्र्य्यां[दि]विधः च्यमापरिनिधिविद्याविचाराविधः।
वैदेग्ध्यस्य निदानमादिसदनं बुद्धेनं यस्याकरः
शौर्थ्यस्य प्रभवस्थिरं विजयते कल्याणभूसौपितः॥ २१॥
कौर्त्तः सुरसरित् कापि जाता कल्याणभूसौपितः॥ २१॥
वसलौक्तत्य या विश्वं गाह्नते चतुरम्बधीन्॥ २२॥
कल्याणिह्यतिपालस्य यद्यः पारदसुत्तमं।
स्थिरीभूय प्रतापाग्रौ सुवर्णं कुक्ते जगत्॥ २३॥
ख्य रसा नवभेदा भन्न्या सिह्नता निर्कापताः। वृतुकात्।
यचाभिक्तिर्येषां(भ्रां) मनसा तं भावयन्तु ते रिसकाः॥ २४॥

श्रीगिरिधरेणायं कल्याणि ज्ञितिपाज्ञ्या (पतिया)। कृतः कल्याणकल्लोलः सतां भवतु भ्रम्भेणे॥

The Post Colophon Statement:—

श्रीरस्तु ॥ संवत् १६८३ वर्षे भाइपदे मासे सिते पत्ती पूर्णिमायां मङ्गलवासरे अदोच्च ब्रह्मपुरवास्तव्य पातिसाच्च साइजाच्चराज्ये लिखितं काग्यां पुस्तकिमदं नारायगोनात्मनः।

यादृशं पुक्तकं दृष्टं तादृशं लिखितं मया। यदि शुद्धमशुद्धं वा मम दोषो न दीयतां॥

4933.

3027. रसमीमांसा सटीका।

Rasa-mīmāmsā with a commentary.

Rasa-mīmāṃsā, a useful treatise on poetic sentiments, consisting of 113 verses, by Gangārama surnamed Jaḍin; with a commentary called Chāyā by the same author, written above and below the text.

For the MS. and the works see L. 4021 and 4022, the text is noticed in L. 4021 and the commentary in L. 4022. For the works see also I.O. Catal. No. 1206. Eggeling gives the number of the verses as 114, but in our manuscript it is 113.

4934.

8162. चतुरचिन्तामणिः। Catura-Cintāmaņi.

By Gañgā-dhara Misra, son of Misra Sandoha.

Substance, country-made paper. 10×5 inches. Folia, 6-143 of which, again, 54-66 and 110-114 are missing. Lines, 10 on a page. Extent in §lokas, 2,900. Character, Nāgara of the seventeenth century. Appearance, discoloured. Incomplete.

A work on poetic sentiments and styles.

Colophons:-

13B, इति श्रीमन्मिश्रसन्दो हात्मज-श्रीगङ्गाधरविर्चिते चत्रचिन्तामणी सम्भोगप्रदङ्गारे नायकखरूपनिरूपणं नाम प्रथमः प्रकापाः : 25B, • खकीया-खरूपनिरूपगं नाम दितीयः प्रकाशः: 36B, • सम्भोगाख्यश्रङ्गारे सर्वाङ्ग-सुन्दरीवर्णनं नाम हतीयः प्रकाशः: 48B, ० परकीयोपपत्तिनिरूपणो नाम चतुर्थः प्रकाशः; 53A, • वैशिकप्रकरणनिरूपणं नाम पञ्चमः प्रकाशः; 59B, • नायिकारावस्थानिरूपणो नाम घरुः प्रकागः ; 61A, ॰ सखीनिरूपणो नाम सप्तमः प्रकाशः; 63B, • विप्रलम्भश्रद्धारे पृर्वीनुरागनिरूपणो नामास्यमः प्रकाशः; 70A, • माननिरूपणो नाम नवमः प्रकाशः ; 71B, • प्रवासनिरूपणो नाम दश्रमः प्रकाशः; 73B, ० करुणात्मकश्रद्धारिनिरूपणो नाम एकादशः प्रकाशः; 85A, • विप्रलम्भग्रदङ्गार्निरूपणो नाम दादणः प्रकाणः ; 91A, • सम्भोग-प्रदुरारे चतुर्विं प्रतिहाराद्यलङ्कार-घोड्घप्रसाधन-दादप्राभरणनिरूपणो नाम चयोदग्रः प्रकाग्रः ; 100B, ० स्रर्थास्त्रमनतमस्त्रवारिकरणोदयपानगोष्ठीरजनी-रतादिक्री डा-प्रभातसूर्थोदयसम्भोगाविष्करणादिवर्णनो नाम चतुई पः प्रकापः; 124B, ॰ हास्यकरणरीदवीरभयानकवीभत्साङ्गतप्रान्तरसनिरूपणो नाम षोड्पाः प्रकाशः ; 139A, • चिविधभावनिरूपणो नाम सप्तदशः प्रकाशः ; 143A, ॰ कौश्चिक्यादिशैतिनिरूपणो नाम अछादग्नः प्रकाग्नः। इति चतुर्चिन्तामणि-प्रस्तकं समाप्तं।

It ends :-

ग्रद्धार चास्यभू यिष्ठः कर्त्याभास इष्यते । बीभत्सोङ्गतग्रद्धारी बीभत्साभास उच्यते ॥ खन्येष्यपि रसेष्येते दोषा वच्च्या मनीषिभिः। यत्सम्पर्कान यात्येव कात्यं रसपरम्परां॥

4935.

5089.

Substance, country-made paper. 14×2 inches. Folia, 8. Lines, 5 on a page. Character, Bengali of the early nineteenth century. Appearance, old and discoloured. Incomplete at the end.

Beginning:—

सर्वे चोऽपि पश्चपितः दिग्वासा ईश्वरोऽपि सन्।
सरारिरप्यमार्द्वाङ्गो नमस्तस्यै चिचचुषे॥
प्रक्षारीगिरिजानने, etc., etc.
स्राख्यातनामवचना चतुरस्योभिसद्वागलङ्गृतिगुणा++++++
स्रासेदुषामिप दिवं किवपुङ्गवानां
तिष्ठत्यखण्डमिच्च काव्यमयं प्रारीरम्॥
काव्ये श्रमे विरचिते खलु नो खलेभ्यः
किख्युणो भवित यद्यपि सम्मतीच ।
कुर्थ्यां तथापि सुजनार्थमचं प्रवन्धं
+ + + +
स्रानन्दं प्रमदाकटाच्यविश्विषयेषां न भिन्नं मनो
चै[ः] संसारसमुद्रपातिवधुरेष्वन्येषु पोतायित(तु)म्।
यैर्निःसीमसरस्रती विश्विषतं दिचैः पदैः +++(?)
तेषामप्यपरि स्मरन्ति मतयः कस्यापि प्रण्यात्मनः॥

The object of the work:—

प्रायो नान्चं प्रति प्रोक्ता भरताद्येरसस्थितिः।
यथामित मयाप्येषा कात्यं प्रति निगद्यते॥
यामिनीवेन्द्ना हीना नारीव रमणं विना।
लच्चीरिव + + त्यागाव वाणी भाति(नि) नीरसा॥

The MS. breaks off abruptly, while still dealing with $\bar{S}r\bar{n}g\bar{a}ra~Rasa$.

The MS. being incomplete, we can give neither the name of the work, nor that of the author.

4936.

8267. **जातिमाला**। Jāti-mālā.

By Soma-nātha.

Substance, country-made paper. 10×4 inches. Folia, 4. Lines, 12 on a page. Extent in šlokas, 144. Character, Nāgara of the eighteenth century. Appearance, discoloured. Complete.

On different classes of Nāyikā.

Beginning:

श्रीगणेप्राय नमः॥

व्यार्थास्त्रनुसमानं प्रग्रम्यमानं घरासुरेः प्रवरेः। भाम्याम्बयाच्यसुत्तलमालं वदं कलयते॥१॥(?)

It contains 52 slokas.

1A, इति सुग्धानातिः; 1B, इति मध्यानातिः; इति प्रगल्भानातिः; 3B, इति मिश्रानातिः; प्रोषितपतिका; खिख्डता; कलहान्तरिता; विप्रलब्धा; उत्का; वासकसञ्जा; 4A, अभिसा[र]का।

इत्यष्टौ नायकाः (?)

Colophon:

इति श्रीसकलकलोपनाममीदुलि-सोमनाथविरचिता जाति-माला समाप्तः।

The work ends:

उमेश्रगुरुपाद-सत्कमलमालभारी हृदि प्रमोदवित मोदगिलः किलतसोमनामा कितः। प्रसादयितुमर्पयद् गुणिजनाय जातिस्रजं नितान्तम्बज्जेनवां ससमनोलताभ्युद्गतां॥

4937.

8309. शृङ्गार्बिन्दुः। Ērngāra-binduḥ.

Substance, country-made paper. $11 \times 4\frac{1}{2}$ inches. Folia, 8. Lines, 9 on a page. Extent in \overline{s} lokas, 160. Character, modern N \overline{a} gara. Appearance, fresh. Complete.

Beginning:—

श्रीगणेशाय नमः।

स्वय ग्रह्णार विन्दः॥

कालिन्दी वूलकादम्बमूले संश्लिष्य राधिकां।

वादयन् मध्रं वेगुं वनमाली मुदेऽस्त वः॥१॥

कर्पूर इव दम्धोऽपि श्रित्तमान् यो जने जने।

नमोऽस्ववार्यवीर्याय तसी मकरकेतवे॥२॥

End:—
नपुंसकमिति ज्ञाला प्रियाये प्रेषितं मनः।
तत्त तत्रैव रमते ह्याः पाणिनिना वयं ॥ १२५॥

Colophon:—

इति श्रीष्टंगारविंदुः समाप्तः।

 $Post\ Colophon:$

(In a later scribbling hand) संवत् १६३६ साश्विनांत-र्गतपुरुषोत्तममास शुक्तपच्चे षष्टां पूर्णः लिखवाया गर्णेप्रराम खासने रिसकजनानन्दार्थं।

LETTER-WRITERS.

4938.

3755. पचकोमुदी । Patra-kaumudī.

By Vara-ruchi.

Substance, country-made paper. $16\frac{1}{2} \times 3$ inches. Folia, 12. Lines, 7 on a page. Character, Bengali of the eighteenth century. Appearance, dilapidated. Incomplete at the end.

A work on letter-writing, said in the introductory verses to have been composed by Vara-ruci under the patronage of Vikramāditya (?). See L. 347.

The topics after those given by Rājendra-lāla are:—

3B, राजप्रमुक्तिः; 7A, मिन्त्रप्रक्तिः; 7B, गुरुप्रमुक्ति, भार्यायाः खामिप्रमुक्तिः, भार्या प्रति प्रमुक्तिः, पितरं प्रति प्रमुक्तिः; 8A, पुत्तं प्रति प्रमुक्तिः, भार्याः प्रति प्रमुक्तिः, सद्भासियितप्रमुक्तिः, भरत्यप्रमुक्तिः; अरिप्रमुक्तिः, विवेकिनां प्रमुक्तिः; 8B, अय उत्थाप्याकाङ्कापचिलखनप्रकारः, अय उभयाकाङ्कापचिलखनप्रकारः; 9A, अङ्कसङ्कितेन अङ्कपञ्चवभाषया पचिलखनप्रकारः; अय हिन्दुस्थानिभाषया पचिलखनप्रकारः; अय किञ्चिद्यवनभाषापचिलखनप्रकारः; 9B, अय गुर्ज्ञर-भाषया पचिलखनप्रकारः; 10A, अय महाराष्ट्रभाषया पचिलखनप्रकारः; 10B, अय पचप्रमाणादिलद्याणानि; अय पचस्य कोणादिन्हेदने लद्याणानि; 11A, इति पचकौमुद्यां पचलद्याणपरिन्हेदः; अय पच-नविच-लद्याणम्; 11B, अय कुर्फियालद्याणम्; 12A, इति पचकौमुद्यां चतुर्विधराजलेखकल्दाण-परिन्हेदः; अय कीर्त्तिवर्णनफ्रोकाः; 12B, अय प्रीतिक्लोकाः।

Authorities consulted:—

10B, राजनीतिचिन्तामणि, राजनीतिरत्नावली; 11A, पद्यकादम्बरी-ग्रेश, राजनीतिचन्द्रिका।

4939.

5171. The Same.

Substance, country-made paper. 14×3 inches. Folia, 8. Lines 6 on a page. Extent in §lokas, 120. Character, Bengali of the nineteenth century. Appearance, discoloured. Fragment.

A letter-writer.

Colophon : --

इति पत्रकौसुदी समाप्ता। For the work see L. 347.

4940.

3026. प्रशस्तिकाशिका। Prašasti-kāšikā.

By Sambhu-deva, a disciple of Brahmānanda.

Substance, country-made paper. $9\frac{1}{2} \times 4\frac{1}{4}$ inches. Folia, 20. Lines, 10 on a page. Extent in slokas, 600. Character, Nāgara of the early eighteenth century. Appearance, discoloured. Incomplete at the end.

A Letter-writer.

Beginning:

नला गणपति देवं सर्व्वविष्विनाधनम् । गुरं च करुणानाथं ब्रह्मानन्दाभिधानकम् ॥ १ ॥ प्रशक्तिकाणिका दिया ग्रंसुदेवेन लिख्यते । सर्व्वेषासुपका(ग्र)राय लेखनाय सुधीमताम् ॥

4941.

10739. वीर्विरुदावली। Vīra-virudāvalī.

By Maithila Raghu-deva Mišra.

Substance, Nepalese paper. 10×5 inches. Folia, 23. Lines, 10-12 on a page. Extent in slokas, 500. Character, modern Nagara in a Nepalese hand. Appearance, old and discoloured. Complete.

Epithets applicable to a heroic king. On the obverse of the first leaf:—

स्रीसंवत् १ प्प्प राम ६ । वीरविषदावलीयं । स्रीनीलग्रीवश्रम्भणः ॥

Beginning:—

कलकंकणलं वितचंदन चुं वितचार चतुर्भु जभी भवले

हिमग्रेलिग्रिखिखिखि विदिविखि खिन कु ग्रहल मिखितगाहतले।

दलदंजनगं जिनि भयभरभं जिनि मं जुलमिक मयमुकुटवरे

पंचाननचारिक ग्रिग्रिय घ्राप्रधारिक जय जय जननि जयंति परे।

+ + + + +

जय घनचार चिकुरचपलार चिचंपकस मुकुटवैरिविलित नवकेरव कंपक-गु कि गामिश्वा कि स्वा कि स्व कि

The MS. ends:—

वीराच्रमालाविष्दं।
जीव श्रीवरवीर वत्सरण्तं प्रव्यिष्टिष्यीपतिप्राणप्रीणनधीन-पद्मगपतिप्रस्पर्दिकोच्चेयकः।
नीहारहमहारविद्रवपटुत्वत्कीर्त्तिकत्कीर्च्यतां
+ + + (?)
श्रीविश्वेश्वरमिश्रतः कुसुदिनीदेवी कुमारं कुलालंकारं समवाप यं गणपतिं गोरी गिरिण्णादिव।
दोहिचोऽच्यतच्चरस्य क्षतिनः श्रीहारितामान्वयश्रेसो रघवालकः कविपतिवेदिहभूमण्डनः॥
विद्याहृद्यसुखं महीपतिसखं श्रीबुद्धिनायं ततो
लच्चीदेवकुलाधिनायसहितं श्रीमोह्नं मोहनं।
नला श्रीहरिदेवदेवजनुषं ज्येस्ठान् वयोभिर्गुणैः
क्रत्वेमां विषदावलीमिह्न सदानन्देऽनुने नयस्तवान्॥

The author's father was Višvešvara, mother Kumudinī, mother's father Acyuta, family Hāritāmra, country Videha, and class-friend Buddhi-nātha. The work was dedicated to the author's younger brother Sadānanda.

Colophon:

इति श्रीमैथिल-रघुदेवविरचिता वीरविरदावली संपूर्णा॥

4942.

2870. प्रशस्तिकाप्रकर्णम् *ण* प्रशस्तिविधिपरम्परा ।

Prašastikā-prakaraņam or Prašasti-vidhi-paramparā.

Substance, country-made paper. $9 \times 3\frac{1}{2}$ inches. Folia, 5. Lines, 7 on a page. Extent in slokas, 80. Character, Nāgara of the nineteenth century. Appearance, fresh. Complete.

Colophon : --

इति प्रशस्तिविधिपरमपरा समाप्ता।

A letter-writer.

It begins:—

अथ प्रशस्तिकाप्रकर्णम्।

तत्र प्रशास्तिनामः पूळं श्रीपाब्दसंख्यानियम उत्तोऽभियुत्तैः। षड्गुरोः खामिनः पश्चेत्यादि।

4943.

2365. प्रशस्तिप्रकाशिका। Prašasti-prakāšikā.

Substance, country-made paper. $9\frac{1}{2} \times 4$ inches. Folia, 5. Lines, 9 on a page. Extent in šlokas, 100. Character, Nāgara of the eighteenth century. Appearance, discoloured. Incomplete.

A letter-writer.

It begins:—

अथ प्रशस्तयः।

तत्रादौ प्रशस्यनामः पूर्वं श्रीशब्दसंख्यानियमसंप्रदायः।

षड्गुरोः खामिनः पच्च दे भ्टत्ये दिगुणा रिपौ । श्रीभन्दानां वयं मित्रेहोकैकं प्रवभार्थयोः ॥

अय साधार्णप्रशस्तिः।

खिक्तिश्रीमत् सुरु हत् श्रुतिरिष मघवाकरार्थ्यकर्णे स्दारा माधुर्थस्यैव धारा गिर इष्ट विदुषामेष येषामग्रेषां। पायं पायं सक्तसम्बजदलनयुनैः किंच ना नारचर्या चातुर्थें तेषु चैके न्यमुकुटमणियो तिताङ्कि दयेषु॥

(1A) भास्त्रस्थैते, कपोरप्येती ; (1B) प्रस्ताविचन्तामिः ; (2A) विश्वेश्वरस्थैती ; (3A) भास्तरस्थैती ; (4A) अथ हिन्द्तुरस्त्रसाधारणप्रशस्तिः ॥

जय जय जितशस्तप्रशस्तप्रतापाभिभृतारिभृपालनास्यत्स्खलन्मोलिमह्वीमतह्वीसमृत्पृत्तमालोह्वसत्सौरभपोद्धासङ्गुङ्गमत्ताङ्गना-पञ्जगुञ्जारवोच्चृम्भदङ्गिदयाम्भोजचञ्चमखप्रेद्धदंश्रच्छटाकेसरासङ्गरत्तासनाभाभरभाजदभ्यर्णकर्णपटलाटोत्कलद्राविड्।भौर-गम्भौरथानूर-तेलंग-कालिंग-काश्मीर-काश्मी-कुरुद्धेच-पाञ्चाल-पञ्जावजम्ब-गया-वङ्ग-गोगङ्ग-हेव-चिगर्त्तोतिमानर्त्त-भाराधरापौड्पौडापच्चारिन्, etc.,
etc.

4944.

8750. प्रशस्तिः सटीका। Prasasti with a commentary.

Letter-writer with a commentary.

Substance, country-made paper. 13×5 inches. Folia, 7. Lines, 14 on a page. Tripātha form. Character, Nāgara. Appearance, fresh. Incomplete.

Incomplete. Anonymous. Letter-writer.

Letter-writers quoted are given below:—

विश्वेश्वरचन्नवत्तीं, प्रकाविचन्तामणि, पाराण्यर, भास्तर, प्रधान, सार्वे-भौम, कालिदास।

ADDENDA.

4316.

7576. **घट्कार्कम्।** *Ṣaṭ-kārakam*.

By Mahopādhyāya Ratna-pāṇi-

Substance, country-made paper. 10×5 inches. Folia, 3. Lines, 17 on a page. Extent in slokas, 130. Character, Jaina Nāgar. Date Saṃvat 1897. Appearance, discoloured. Complete.

The Mangalacarana and the object of the work:— श्रीगणेशाय नमः ।

श्चित साकुत(ः)विलोकितायाः भावोदय(ः)प्रस्खलदंचलायाः ।
लज्जाकुलाया निमताननायाः पायादुमायाः मनसोऽनु(म्)वंधः ॥१॥
यस्माज्जनानामपि देववाख्याः प्रागल्भमाविर्भवतीष्ट भ्रीष्ठं ।
तद्ग्रंथ[म] ल्याच्चरमर्थपूर्णं तनोति क्रष्यद्भिव रत्नपाखिः ॥ २॥
षट्कारकाणि तन्यंते श्रिष्यूनां ज्ञान (ज्ञानश्रूष्मिनां) सिद्धये ।
यद्यथाभ्यासनादेवं वावदूका भवंतीष्ट(ः)॥

2B, इति श्रीमचोपाध्याय(ः) श्रीरत्नपाणिकतायां संस्कृतायां षट्कारक-प्रथमा प्रक्रियाः वच्याः।

अथोपपदविभक्तयस्तन्यं (न्य)ते।

Colophon:—

इति श्रीमहोपाध्याय-श्रीरत्नपाणिना स्तं षट्कारकं प्रतिज्ञानाय पुक्तकसमाप्तोयं।

Post Colophon:

संवत् १८९० रा मिति वैशाषशुक्कपची तिथो ८ आदित्यवारे लिषितं रामनाधेन पठनार्थं वनेड़ामध्ये।

4333A.

4171. वैयाकर्ण-सिद्धान्त-मञ्जूषा।

Vaiyākaraṇa-Siddhānta-Mañjūṣa.

By Nāgeša Bhaṭṭa.

With a Commentary called Manjūṣa-Kuncikā

By Krsna Mitra.

Substance, country-made paper. $13\frac{3}{4} \times 5\frac{1}{4}$ inches. Folia, 384. Tripātha form. Character, Nāgara. Appearance, fresh. Complete.

It is a work on the philosophy of grammar.

Beginning of the text:—

नारोग्रभट्टविदुषा नला साम्बं ग्रिवं लघु।
वैयाकरण-सिद्धान्त-सङ्घषेषा विरचते॥
तच वाक्ये स्फोटो मुख्यः लोके तस्यैवार्थनोधक्तात् तेनैवार्थसमाप्तेच। तदुक्तं न्याय-भाष्यक्तता, पदसमूचो वाक्यमर्थसमाप्ताविति।

Beginning of the Commentary:—

ॐ श्रीरामाय नमः।

मञ्जूषाकुञ्चिका-भि्ष्य-भाव्दब्रह्मसमुद्रयः। दिभ्र दिभ्रेति दिभ्रान्तः भर्म भाश्वतिकं परम्॥

नागेशेति भटतीति भट्टः वाग्मी, भटपरिभाष्यो तन् प्रत्ययः। मञ्जतीति मञ्जूषा इत्यादि।

The text ends thus:—

क्वचित् साद्यात् क्रियाया एव परावरयोगः यथावेमांसमिति विग्रह्याविकप्रव्यादुत्यत्तिरित्यच तच विग्रह्यो विभिन्नत्वेन ज्ञानं तदुत्तरकालिको स्वविकप्रव्यावधिका प्रत्यय-कर्तृका उखतिरित्यर्थः। परत्वादिकमच लोक-व्यवहारादैविच्यक्तिस्त्यम् विस्तरः।

The last Colophon of the text:—

इति क्षदर्थविचारः॥

The Commentary ends thus:-

प्रक्रत्यर्थादिविभागस्यातात्त्विकत्वादाः वैविच्चिकमिति अपो [ह] दारा-श्रयेनैव ग्रास्त्र-प्रवन्तेः॥

The last Colophon of the Commentary :—

इति श्रीमदेवा(१)दत्तात्मज-रामसेवकसून्वाचार्यकृष्ण्यमिच-कृतायां मञ्जूषाकुच्चिकायाङ्गदर्थविचारः।

4595A.

7626. उणादिव्युत्पत्तिः। Uṇādi-vutpattiḥ.

Substance, country-made paper. 10½×4¾ inches. Folia, 28. Lines, 11 on a page. Extent in šlokas, 600. Character, modern Jaina Nāgar. Appearance, fresh. Complete.

The Mangalacarana and the object of the work:—

श्रीगर्णेशाय नमः।

विधाय गुरुपादयोः प्रणतिमार्त्तदुःखिक्दो-यंधामित विरचते विवरणं ह्युणाद्ये कृति । समस्तबुधसदृशा प्रधितमेतदेतु त्वरा (?) परोपक्षतिहेतुकं यदि समस्तमोदप्रदं॥

It ends:-

इत्युगादिप्रयोगागां व्युत्पत्तिर्बुधसम्मता। व्यथितस्य क्षेत्रा कर्त्तृचापत्यमुद्ग(ग्र)ता। (?)

4611A.

7609. उपसर्गार्थसंग्रहः। Upasargārtha-saṃgrahaḥ.

By Krsnācārya.

Substance, country-made paper. 10×5 inches. Folia, 2. Lines, 8, 9 on a page. Extent in slokas, 30. Character, Jaina Nāgara. Appearance, discoloured. Complete. Date, Samvat 1907. With internal notes.

Beginning:

ॐ नमः।

प्रादिकमीण दीर्घेषे स्टश्संभवत्निष् । वियोगसुद्धिशक्तीच्छाशान्तिपूजाग्रदर्शने ॥

End:—
हाणाचार्ये[ः] क्रता[ः] फ्लोका उपसर्गार्थसंग्रहे।
व्याडिक्काभयव[ा]क्येषदर्थाफ्लेषादिकर्माण ॥
बंधने(ण)(व्य)भिविधी ग्राव्यकक्त्रसामीप्य-संश्रये।
व्यभिमंत्रनिरुत्त्याग्रादानानुभविक्सिये।
प्रतिष्ठादेग्रमर्थ्यादास्पर्ज्ञामुखेऽर्ज्ञकर्माण ॥
श्रव् श्रद्धादी व्यन्तर् मध्यादी व्याविर् प्राक्षव्यादी। २५।

Colophon:-

इति पंचविं प्रति उपसर्गाः संपूर्णाः

Adding निस् दुस् अत्, अन्तर and आविस् the number of prefixes has been increased to 25.

Post Colophon:—

संवत् नयपूरणनारदेन्द्वत्सरे (१८००) जेख्युक्तचयोदण्यां तिथौ रिवपुचवासरे लि मुनि अबीरकलानिधिना हमी दलयुगलौ सस्मृतिहेतवे भद्रं भूयात् श्रीरस्तुतराम् ॥

In a small hand:—

ज्ञानं पंचिवधं प्रोत्तं...., etc., etc. श्रीपादलिप्ते नगरे॥

4611B.

7260. उपसर्गार्थः। Upasargārthah.

Substance, country-made paper. 10½×5 inches. Folium, one. Lines, 12, 9. Character, modern Nāgara. Appearance, fresh. Incomplete.

Beginning:—
"अधोपसर्गार्था लिखांते" प्र—आदिकर्मादीर्गम्यार्थेश्वर्थंसंभवियोगनियोग-तृप्ति-शुद्धि + म्रात्ति-म्रान्ति-पूजा-ग्रहृदर्भनेषु
etc., etc.

4614A.

7046.

Substance, country-made paper. $9\frac{3}{4} \times 4\frac{1}{2}$ inches. Folium, one. Written in a very small, neat hand. Lines, 39, 40. Character, Jaina Nāgara of the eighteenth century. Appearance, discoloured.

A vernacular work on Sanskrit grammar, the object of which is stated in Sanskrit.

Mangalācaranam:—

प्रगम्य परमात्मानं बालघीरुद्धिसिद्धये । व्यर्थकालवची लिंगविभक्तीनां विभागतः॥ कारकानां तथोक्तानां प्रत्ययानामनुक्रमात् । षट्प्रकारसमासानां प्रव्यानां च सहेतुकं॥ प्रव्यपास्त्रोपयोगाय करिष्ये संग्रष्टं नवं।

षट्पदी ॥

Beginning:—

तज जिशा अर्थ कि इं के छा जिशा अर्थ १ अन्यदर्थ २ युषादर्थ ३ अस्मदर्थ। जे वस्तु नाम लेई बोलावी इं ते अन्यदर्थ इत्यादि।

1B, इसमास कि इंसमास स्थो कि इं जे ग्रब्दनो एकं वो जो दिवों ते समास कि इं ते के इश समास। पिंचलु दंद समास। बीजो तत्पुरुष जिलो कि मीधारय। चोथो वज्जनी हि। पांचमो दिग्र। इटो खबयीभाव समास इत्यादि।

It ends abruptly in the declension of the base of नदी.

4617A.

7666. संस्कृतमंजरी। Sanskrit-mañjarī.

Substance, country-made paper. $9\frac{3}{4} \times 4\frac{1}{4}$ inches. Folia, 4 of which the first is missing. Lines, 15 on a page. Character, Jaina Nāgar. Date, Samvat 1845. Appearance, discoloured.

It contains short and simple sentences on conversation for a beginner of Sanskrit.

Colophon :-

इति संस्कृतमंत्ररी समाप्ततामगमत्।

Post Colophon :-

संवत् १८८५ रा कार्त्तिक सुदि ५ लिः कः इरकर्गोन ग्राम कुरलायां मध्ये।

4691A.

7458. श्रिभधानचिंतामणिः। Abhidhāna-cintāmaṇiḥ.

Being the first or synonymous part of Hema-candra's dictionary.

Substance, country-made paper. 9×4 inches. Folia, 13-50. Lines, 13 on a page. Character, Jaina Nāgar. Date Saṃvat 1773. Appearance, fresh. Incomplete in the beginning.

Well-known and often printed.

The first and the second kāndas are lost in the missing leaves. K. III ends in 31B; IV and V end in 45A, VI ends in 50B. See Catalogue No. 4590.

Last Colophon:—

इत्याचार्थ-श्रीहेमचन्द्रविरचितायां अभिधानचितामग्री नाम-मालायां सामान्यकाग्रहः षष्ठः सम्पर्गः।

Post Colophon: -

संवत् १००३ वर्षे माघ सुदि ८ दिने श्रीपूनिमगक्के भट्टारक पुरन्दरभट्टारक श्री १०८ श्रीगुणचन्द्रसूरीश्वराणां तिष्क्ष्यभव काल्याणचंद्रसूरिणा लेखि प्रतिरियम् प्रिष्य भीमचन्द्रपठनार्थम्॥

4716B.

7470.

Substance, country-made paper. $10 \times 4\frac{1}{2}$ inches. Folia, 7. Lines, 9 on a page. Character, Jaina Nāgar of the eighteenth century. Appearance, good. With interlineal notes.

Two works combined.

I.

2B, इति श्रीएकाच्चरी नाममाला संपूर्णा ॥

Beginning:—

विश्वाभिधानकोशानि प्रविलोक्य प्रकास्यते।

<u>स्रमरे</u> कवीन्द्रेगैकाच्चरीनाममालिका॥

स्रा क्षयाः स्राम्पूरः काम ईः श्रीक्रीश्वरः।

ऊरी(र) च्रागम् ऋ ऋः क्षेप्रे देवदानवमात्ररौ॥

End:

द्यः द्यंचे रद्यसौत्यक्ता माला प्राक् स्वरिसम्मता। ++ मेकार्थनानार्थे ++++++॥

II.

7B, इत्येकाच्चरी माल्कानाममाला सीमरिक्रता सम्पूर्णा।

 $Post\ Colophon:$

लिखतं, मुनिप्रमोदविजयेभीः खाधीनेन ॥

Beginning:—

प्रयान्य सुधिया नाथं देवदेवं रमापति।

एकार्थनाममालां तु कुर्वे चेतःप्रसादिनीं॥

चाः कृष्णः प्राङ्करो ब्रह्मा प्राज[ः] सोमोनिलोनलः।

सूर्यः प्रायो जनः कालो वसन्तः प्रयावः सुखी॥

End:

चौ मंत्रो घरणी घली चं चेत्रं चं पयो मधु॥
+++++++
सोभरिणा कता।
सा श्रुता गिरभाव्यस्त(?) विद्वचेतः प्रसादिनी॥

4716C.

7384.

Substance, country-made paper. 10×5 inches. Folia, 8. Lines, 9 on a page. Character, modern Jaina Nagar. Date, Samvat 1897. Appearance, fresh.

Two dictionaries of monosyllables used as words with interlineal notes.

I.

By Amara (consisting of 20 verses).

Beginning:—

खड़ं नमः।

विश्वाभिधानको प्रानि प्रविको क्य प्रकाप्यते ।

खमरेण करौन्द्रेणेका चरौ नाममा किका ॥

खः क्षणः खाः खयभूरिः काम ईः श्रीरूरीश्वरः ।

ऊरच्य ग्रम्-ऋ जेये देवदानवमातरो ॥

End:

2B, सा लच्च्यां घो निपाते च चस्ते दारुणि श्रुलिनि(नी)। चः चाचे रचसीत्यक्षा माला प्राक्सूरिसंमता॥ नाम्नामेकार्थनानार्थेकाच्चराणामियं मया॥

Colophon:—

इति श्रीयकाचारी नाममाला संपूर्णा(कं)।

II.

(Consisting of a century of verses.) By Saubhari.

Beginning:-

प्रयान्य सुधिया नाथं देवदेवं रमापति। एकार्थनाममालां तु कुर्ळे चेतःप्रसादिनीं॥ व्यः कृष्णः प्रांकरो ब्रह्मा प्राकः सोमोनिलोनलः। सूर्यः प्रायो जनः कालो वसंतः प्रयातः सुखी॥

End:—
चः प्रागुक्तः ये माला (?) ग्राच्दी सीभरगी(?) कता।
सा श्रुता गिरभावास्तु विद्वचेतःप्रसादिनी॥ १०० (?)

Colophon:-

इत्येकाच्चरी मात्रकानाममाला सीभरिक्तता संपूर्णं॥

Post Colophon:—

संवत् १८० रा मिति कार्त्तिक वदि १४। लिखितं रामनाधेन पठनाधं॥ ग्राम वनेड़ामध्ये दितीय नाम राजपूर मध्ये॥ श्रीरस्त, etc., etc.

4726D.

3380.

Substance, country-made yellow paper. 16½×4 inches. Folia, 4. Lines, 3, 4, 6 on a page. Extent in slokas 40. Character, Bengali in a modern hand. Appearance, fresh.

Four works combined.

I. संखाभिधानम्।

Begins:

खय संख्याभिधानम्।

एकमात्मेन्द्रह्मस्यस्थी गजास्यरद-सुक्रदिक्। दयं पच्चनदीकूलासिधारा रामनन्दनः॥

End:

3A, सन्नसं जाह्नविवत्नं शेषशीर्घाम्बजन्मदः।
रिववाणार्ज्जुनकरा वेदशाखिन्त्रदृष्टयः॥

एतेषां यथात्रमेण यथासम्भवसुदान्तरणं।

It comes to an end in 3A.

Colophon:

इति संख्याभिधानं समाप्तम्।

II. राम्यभिधानम् begins in 3A and comes to an end in 3B.

Begins:—
अन्नियोविकोमेसो दसमस्तावरिद्यसः।

End:

3B, जुद्र (?) गोऽपि घटः जुम्भो मीनस्वानिसिषो ह्यषः।

Colophon:-

इति राष्ट्रिभिधानं समाप्तम्।

III. Then follows नच्चकोषः.

It ends in 4B.

Begins:-

अश्विनी तुरगोवाजिरश्वोच्चयतुरङ्गमाः।

End:—

खन्यमं रेवति पौष्णः पुषा + ति भनाम नामत ।

No Colophon.

IV. Then follows अय राणिकोषः। It contains only one verse. (II and IV are same.)

4742A.

10448. श्रुतबोधः। Sruta-bodhah.

With the commentary entitled Subodhinī.

By Manohara Sarman.

Substance, country-made paper. $10\frac{3}{4} \times 4\frac{1}{2}$ inches. Folia, 12. In tripāṭha form. Character, Nāgara of the eighteenth century. Appearance, discoloured. Complete.

For the commentary see L. 1715. It was written at the request of Rājā Māṇikya Malla.

Colophon:—

इति श्रीसमस्तन्यपितिशिरोमिणिरञ्जितपादपीठमाणिकामञ्ज-कारिता श्रीमनोच्चरश्रमं कता श्रुतबोधटीका सुखबोधिनी समाप्ता।

4790A.

1126. ध्वन्यां बाकः। Dhvanyālokaḥ.

By \bar{A} nanda-vardhana.

With the commentary by Abhinava Gupta.

Substance, country-made paper. 13×7½ inches. Folia, 164, of which fol. 163 is missing. Character, modern Kāsmīrī. Appearance, fresh.

Colophon 44A:—

No colophon of the text here.

Colophon 80B:-

इत्यानन्दवर्धनिवरिचिते सहृदयहृदयालोके काव्या(य)लङ्कारे दितीय उद्गोतः समाप्तः।

Colophon 157B:—

No colophon of the text here.

Colophon 164, last colophon of the text:—

... तचाकरोत् सहृदयोदयलाभहेतो-रानन्दवर्धन र्ति प्रियताभिधानः॥

Colophons of the commentary:—

44A, इति श्रीमदिभनवगुप्तोन्मीलिते सहृदयलोकलोचने ध्वनिसंकेत[:] प्रथम उद्गोतः।

81A, इति महामाहिश्वराभिनगुप्तविर्चिते सहृदयालीकलोचने दितीयः उद्गोतः।

157B, इति महामाहेश्वराभिनवगुप्तविर्विते काव्यालोकलोचने ढतीयः उद्गोतः।

Beginning of the text:—
मङ्गलाचरणम्:—ॐ खेक्काकेसरिणः खक्कायायासितेंदवः।
वायन्तां वो मधुरिपोः प्रपन्नार्तिक्किरो नखाः॥

ग्रश्चारमः—काव्यस्वात्माध्वनिरिति बुधेरः समाम्नातपूर्व,स्वस्थाभावं जगदुरपरे भाक्तमाज्यसमन्ये।
केचिद्वाचां स्थितमिवषये तत्त्वमृत्तस्वीयं,
तेन ब्रमः सहृदयमन[ः]तुष्ठये तत् सरूपम्॥

बुधैः काव्यतत्त्वविद्भः काव्यस्यात्म [ा]ध्वनिरिति संचितः रूत्यादि।

Beginning of the commentary:—

ॐ नमो भगवते वासुदेवाय।
ॐ च्यपूर्वं यद्वस्तु प्रथयति विना कारणकलां,
जगद्भावप्रख्यं निजरसभरात् सारयति च।
क्रमात् प्रख्योपाख्या प्रसरसभगं भावयति तत्,
सरस्राद्यास्तत्वं कविसद्ध्दयाख्यं विजयते॥
....

खयमविच्चित्र-परमेश्वरनमकारसंपत्तिचरितार्थोपि व्याखात-श्रोतृणामविष्नेनाभौष्टवाखा-श्रवण-लच्चण-प्रलसंपत्तवे समुचिताणीः प्रकटनद्वारेण परमेश्वर-साङ्माखं व्यनित व्यत्तिकारः सेच्चिति

मधुरिपोः नखाः वो युग्नान् व्याख्यात्र-श्रोतुन् चायन्ताम् इत्यादि ।

End of the text:—

+ + सुप्तकल्पं मनः खपरिपक्षधियां यदासीत्।
तचाकरोत् सच्चदयोदयलाभन्नेतोरानन्दवर्धन इति प्रथिताभिधानः॥

End of the commentary:—

157A, खन्यस्त निर्वाचितयेत्यच + + + प्रीत्वपरिकस्यानास्थे-यांग्रभासित्वे यः हितुरिति व्याचये तत्त् स्त्रिष्टं हितुस्व साध्यनिष्ठ इत्युक्तव्यास्थानमेव ण्यावं। काव्यासोककृतार्था[ंग्रो]से विधास्यति।

> खास्त्रचितानां भेदानां स्फुटतापत्तिदायिनीं। चिलोचनप्रियां वन्दे मध्यमां परमेश्वरीं॥

Commentary ends with the third Uddyota and the text of the fourth Uddyota begins with the comment:—

🤏 खय चतुर्थोद्गोतः। सचालोचनाभावात् मूलमात्र एव स्थितः।

Dhvani-kāra is an unknown author. Ananda-vardhana, the court Paṇḍita of King Avanti-varmā of Kāsmir A.D.

(855/6-883), is but a vṛtti-commentator of the Dhvani-kāra and Abhinava Gupta, the well-known Saiva philosopher, is a commentator on Ānanda-vardhana. Abhinava Gupta is a disciple of Bhaṭṭa Indu-rāja.

Authorities quoted in the text:—

कालिदासः, भट्टोङ्कटः, भट्टवाणः, भरतः, व्यस्मद्गुरवः, भामचः, धर्माकीर्त्तः, भट्टेन्द्राजः। कादम्बर्धां, विश्वष्ठः, बाल्गीकिः, व्यासः।

Examples quoted from:—

रामायणं, विषमवाणलीला, कादम्बरी, श्र्कुन्तला, स्थाण्वीश्वराख्यनगपदवर्णने भट्टवाणस्य, कुमारसम्भवः, महर्षेर्व्यासस्य,
कालिदासस्य, हर्षचरिते, हरिविजये, खर्जुनचरिते, रत्नावल्याम्,
वेणीसंहारे, तापसवत्मराजे, मधुमधनविजये, महाभारते, महानाटके and खमरकस्य।

Authorities quoted by Abhinava Gupta:-

चस्तद्गुरुभिः, भरतमुनिप्रस्तिभिः, भट्टोङ्कटः, वामनः, भामहः, भट्टनायकः, भट्टेन्द्राजः, भट्टतौतः, चस्तद्गरमगुरु-श्रीमदुत्पलपादः, ध्वनिञ्चत्, जैमिनीयसूचं, भामहादिभिरलङ्कारलच्चग्रकारैः, and भगवान् भर्त्तृहरिः।

Examples quoted from:—

हृदयदर्पणे, भामछोदाछरणे, ऐतिछासिकाः, श्रीमङ्गावर् वासुदेववचनं यथा भट्टेन्द्राजस्य, तार्किकोत्तिः, मम स्तोचे, रता-वल्याम्, वामनस्य, वाक्यपदीये, भट्टजयन्तस्य, भरतसुनिः, तापस-वत्सराजे, and वेगीसंछारे।

4904A.

10791. उज्ज्वलनीलमणिः। Ujjvala-nīla-maṇiḥ.

With a Commentary. In tripāṭha form.

Substance, country-made yellow paper. 15×5 inches. Folia, 16. Character, modern Bengali. Appearance, fresh. Incomplete.

The commentary begins:—

ॐ नमो गोपालाय ॥ श्रीश्रीहरः ग्रागम् । सनातनसमो यस्य न्यायान् श्रीमान् सनातनः । श्रीवस्त्रभोनुनः सोयं श्रीरूपो नीवसद्गतः ॥ श्रीहरिभक्तिरसाम्टत(राम्टत)सिन्धो नाते प्रा दुरालोके । उज्ज्वलनीलमणो मम लोचनरोचन्यसो विट्तिः ॥

4915B.

6998.

Substance, country-made paper. $8\frac{1}{4} \times 5\frac{1}{2}$ inches. Folia, 15 (by counting—there being no leaf marks). Lines, 18 on a page. Character, modern Nāgara. Appearance, fresh. In unbound book form.

The MS. appears to be defective. It is a collection of Sanskrit slokas in bandha, the letters of which are so arranged as to be put in diagrams; and there are various diagrams such as a lotus, a disc, a club, a sword, and so on.

Various kinds of acrostics.

4934A.

4098. नाटकचन्द्रिका। Nātaka-candrikā.

By Rūpa Gosvāmī.

Substance, palm-leaf. $16 \times 1\frac{1}{2}$ inches. Folia, 26. Lines, 5, 6 on a page. Character, Udiya of the early nineteenth century. Extent in slokas, 700. Appearance, fresh. Complete.

See L. 3160.

4940A.

1176. प्रशस्तिकाशिका। Prašasti-kāšikā.

By Bāla-kṛṣṇa Tri-pāṭhī.

Substance, country-made paper. $9\frac{1}{2} \times 4$ inches. Folia, 27. Lines, 12 on a page. Extent in slokas, 900. Character, Nagara. Date, Samvat 1877. Appearance, fresh. Complete.

A letter writer.

The author is Bāla-kṛṣṇa Tri-pāṭhī, brother of the well-known Kasī-nātha Tri-pāṭhī who wrote in the eighteenth century a library of works on ritual. They are sons of Bala-bhadra Tri-pāṭhī who settled at Benares. Bala-bhadra's father named Gorakṣa Ṣarmā hailed from the Northern side of the Sarayū.

Beginning:—

नला गणपतिं देवं सर्व्वविष्वविनाधानम् । य गुरुं च करुणानायं ब्रह्मानन्दाभिधानकम् ॥ प्रश्नक्तिकाधिका दिव्या वालक्षणीन रच्यते । सर्व्विषासुपकाराय लेखनाय चिपाठिना ॥

It ends:—

इयं प्रमुक्तिका भिवा समस्तदुःखनाभिका। रसज्तुरुये कृता जिपाठिवालकृषाकैः॥ व्यासीदेकद्विजेन्द्रः सकलगुगानिधिः पारदेशे सरयाः चच्चत्पृथ्वीपमौलिप्रकटितचरणचारगोरच्चप्रमर्गः। सिद्धः सर्व्वे ज्बुद्धिर्नगति लघुनगद्गाधिवख्यातिपद्गः भाखिल्यः कञ्चनाखः प्रिवतरलसंग्रामभूमौ गरीयान् ॥ तदंशे वलभद्र एव विदितः पाख्डित्यभाग्योदयात् धर्मिष्ठः परदारकाञ्चनपरदो हातिरिक्तः खयम्। <u> श्रीविश्वेश्वरजाह्नवौपदयुगध्यानैकबद्धस्पृहः</u> काष्यामात्मकुलोद्भवैः सन्द सुखं वासं चकार च्लमी ॥ तत्पुचः का [भ्रा]भ्रीनाथः कमल (१) विभाले च्राणः शुद्धधम्भः श्रीमद्रामैकमितः प्रकटितमिहमा सर्व्वविद्यार्थवेता । सन्मार्गीपायलब्धद्रविग्रवितरग्रप्राप्तकीर्त्तिः समन्तात काग्रीनाथप्रभावः सकलभयद्दरः कामनाकल्पब्द्यः॥ तङ्गाचा रचिता ह्येषा सुप्रशस्तिप्रकाशिका। चिपाठीवालक्षणेन परोपक्रतिहेतवे॥

यथा निवनीनाथोऽयं दीपेनेकेन तोषितः। अपराधो महानेष चान्तुर्महन्ति परिष्ठताः॥ यच क्वापि भवेदच दूषग्रं बुद्धिविश्वमात्। तिव्वाग्रस्य (१) प्रकुर्व्वन्तु परिष्ठताः साधुभूषग्रम्॥

Colophon :-

इति श्रीचिपाठिवालसम्याविरचिता प्रश्नस्तिकाशिका समाप्ता॥

Post Colophon:-

श्रीसंवत् १८०० प्राके १०४२ कार्त्तिक युद्ध ० रवी लिखितं सिश्रक्तपारामेगा।

4943A.

<mark>1329. प्रशस्तिपचिका। Prašasti-patrikā.</mark>

Substance, country-made paper. 10½×5 inches. Folia, 29. Lines, 8 on a page. Extent in šlokas, 450. Character, Nāgara. Date, Saṃvat 1909. Appearance, fresh. Complete.

On letter writing.

Beginning:-

श्रीगोपीजनवस्त्रभाय नमः।
नला गणपतिं देवं सर्व्यविष्नविनाश्चनम्।
गुरं च कर्षणानायं ब्रह्मानन्दाभिधायिनम्॥
प्रश्नस्तिकाश्चिका दिव्या वालक्षणेन रच्यते।
सर्व्यवासुपकाराय लेखनाय जिपाठिना॥
चतुर्णामपि वर्णानां क्रमतः कार्यकारिणां।
लिख्यते सर्व्यविद्यार्थिप्रबोधाय प्रश्नस्तिका॥

Ends:-

स्कीयर ताङ्कितपत्र सुद्भूतं सहोदरपीतिस्खप्रकाणनम्। मनोनुरागारुणसुन्दरं परं न चात्र सम्प्रेषितिमित्यलोकिकम्॥ This appears to be a shorter recension of the previous number.

Colophon:—

इति श्रीप्रशस्तिपत्रिका समाप्तं। श्रमं भवतु संवत् १८०८ ज्येष्ट कृषा १९ एकादश्यां भग्नुवासरे लिखतं। कन्हेयालाल। श्रीराम-कृषाय नमः। श्रीगोपीजनवस्त्रभाय नमः॥

4943B.

6639.

Substance, country-made paper. 11\(\frac{3}{4}\times 5\frac{1}{2}\) inches. Folia, 5. Lines, 11 on a page. Extent in \(\tilde{5}\) lokas, 130. Character, N\(\tilde{a}\)gara. Date, Samvat 1870. Appearance, fresh. Complete.

A letter-writer. Anonymous.

Colophon:—

इति प्रशस्तयः।

 $Post\ Colophon:$

चैत्रक्ता २ संवत् १८००।

खदृष्ठदोषान्मतिविश्वमादा यत् किंचिदूनं लिखितं मयात्र।

तत्मर्व्वमार्येः परिश्रोधनीयं कोपो न कार्यः लेखकाय + + ॥

श्री ॥ श्री ॥

We find in 4A:—

जातालं क्रतिचं दिका परिचयाद्यस्थिव सोयं क्रतौ। जीया[त्] तत्सदुपाभिधो गुणनिधिः श्रीवैद्यनायः कविः॥ ३॥



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